



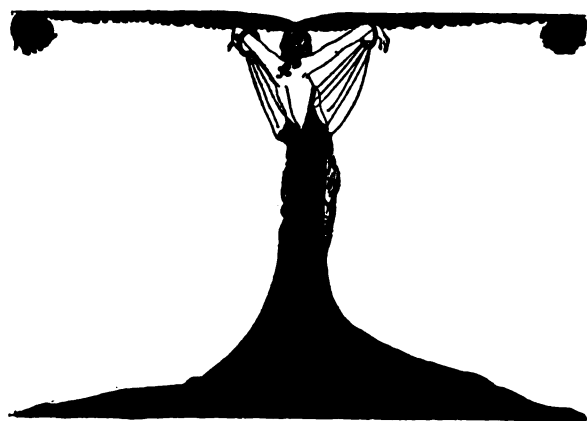


“Art in Dress”

By

P. Clement Brown

620 Fifth Avenue



AMK 4545

265944
MAY 11 1923
~~REX~~
~~B81~~

See
TT
3/5
B1
1262

DEDICATED
TO
MY MOTHER

Copyright by
P. CLEMENT BROWN
620 Fifth Avenue
New York City, N. Y.
1922

First Edition

P. CLEMENT BROWN, PUBLISHER,
New York City, New York.

Ten

Introduction

The contents of this book show how it is possible to become an Original Designer.

P. Clement Brown has answered every possible question by Descriptions and Illustrations from his Pen and Brush, carefully carried out in diagrams of Patterns.

How to think out Designs for your own success.

How to make your newest Seasons Blocks (Professional Patterns) in any size.

How to successfully use the Blocks.

How to handle your Materials and Fabrics.

How to combine Colors and Materials.

How to use Ornamentation.

Your *line* comes first and each detail follows in sequence so that you may construct and put together the Smartest Fashions of the Day.

Study a Problem a Day and you will gradually put together a Model that will compliment anyone known as a Designer.

Artistic Lines Are the Fine Arts of Costume Design De Luxe

Psychology of Line means Mental Products. The elements of Beauty (Proportion, Symmetry, Simplicity, Variety and Grace) of Line are brought forth by the Lines of Creation and Adaptation. So, too, the proper handling of materials and fabrics, color, and material combinations, and ornamentations develop the Designs as a *whole*.

At first it is necessary to get the true idea of Line. Taking first the Silhouette Lines, which are the outside line forecasting the Fashion of the Day. It is the outline of a Model for example, it may be a chemise, or straight line, or semi-fit or figure fitting, or draped, or bouffant or expanded lines. From exterior lines we have interior lines. These may be the neck line, yoke line, center front line, or waist line (tight, semi-fit and loose or chemise). Our governing lines which are Line One, or Body Line, Chest Line, Bust Line, Waist Line, Top of Limbs Line, and End of Knee Cap Line. These are very important and must be properly mastered.

Everything has line and possibility. As you gradually proceed you will receive other ideas from your lines and apply them into your Fashions. Lines denote Individuality and must be properly handled. Try to form in your mind a line, now just cut or snip away a part of the same line and substitute an original line. Make a Fashion Mirror and keep reflecting altered lines.

The idea of Period re-creation is only adapting, changing and modernizing lines. First cultivate Line Sense and then adaptation.

Harmony of Line is one of the most essential items after the preparation of Lines that you are to use in the Model. Do not spoil your effect by bringing in unrelated lines. If you have a round neck line do not use square lines.

Remember, simplicity is the key-note. A creation with a touch of individuality at the neck line or on the edge of the sleeve, with the frock featuring one of the season's silhouettes, is by far a better design than one overdone by amateur efforts. One of the best slogans of a Designer is to "Know when to quit".

Do not apply ornamentation: like collar, cuffs, laces, embroidery, ribbons and any applied art and believe that you are introducing new lines. Lines must be properly handled by themselves and then turn your attention to applied art.

Twelve

Line

The discussion of Line Construction is of great importance in the character of your Model. If it is without Line, it is without Style. It is of equal importance with Color and Materials. The character of your Model is determined by Line Draftsmanship.

Beauty of Line is the individual impression that is given to a Model. It is the firm foundation upon which other ideas and ideals are based. Good Line can be used without Color, but Color cannot be used to advantage without Line. It is the frame of expression for beautiful materials.

Line is something that began with Historical Periods. It is constructed for permanency. It changes with Seasons, year after year.

Designing can be taught through Psychology of Line. Through Style Draftsmanship the Designer of the Modern School is able to create the Best Line for the Consumers of Fashions.

Necessary or Common Lines are the Neck Lines, Edge of Sleeve Lines, and Hem of Skirt Lines. These Lines are generally dominated by moving radius. Such Lines as Square, Round and V Neck Lines are Lines that have numbered among the "Best Sellers" of the Past-Present and the Future. In Designing upon Common Lines use simple angles, pointing, arching, or formation by curvature of Line. An angle is the meeting of two points. You can arrange Lines to meet in different points forming different shapes, hence different designs. For instance, take a Square Neck Line, cut the corners open and insert a projecting V pointed shape about two inches long. This cuts your line forming something new yet wearable. Edge of Sleeves, Edge of Panels, Side Seam Lines, and Hem of Skirts must be governed by simple Logic.

Perpendicular Lines denote dignity or severity. Making a line prominent produces a majestic effect. These are like the Girder Lines of your Model. Do not make an extreme cut or overshadow by ornamentation, as it weakens your supporting lines.

Lines that extend at right angles or across, like Chest Line, Bust Line, Waist Line, etc., are Divisional Lines. Their predominance is position. The Top of Limbs and End of Knee Cap Lines are also in this class. Do not boldly cut away or distribute your Lines. This separates your Design into

two different objects. It is better to keep your design as a whole. Correct Divisional Lines must be logical.

First: The Division must be treated and developed as a whole. For example, if you suggest a Yoke, continue your line to a definite point and finish it out, do not suddenly drop it. There are nothing so bad as small cuts and jogs in designing.

Second: You must introduce exclusiveness of Line. Interior Line work must be different yet harmonious. Bear in mind mechanical connections, so that it will make up easily, and your Lines should not be confusing.

Third: Conformity of Line is the regard of spacing, placing and other characteristics in your conception of ideas. You will gradually learn throughout your work that there is such a thing as Vulgarly of Line. Line must be used as Decoration.

The effective conception of Line is a "Common Sense Line".

Fine Art of Costume Design de Luxe

By

P. Clement Brown

The Psychology of Costume Design de Luxe is explained by applicable programme of lessons, illustrations and writings.

The Art of Designing is a reasoning process. By perception, relation, influence, references and every day facts, you can form modern creations.

Designing is the gradual cultivation of a sense that is embodied in the Human Being. We need go no further back than the days of the American Indian, who had a mind of cultural Individuality.

The stages of the development in the "Art in Dress" are pursued through the process of Psychology of Line, thus employing the mind to work the Lines into various new and profitable ideas. In other words, turn your Talents into Profits.

Designing is purely mental. This Talent sometimes is latent. Gradually, this invisible gift, through study and application, will arise and become a valuable asset.

The principal of designing is aiming to create a model that is acceptable because of its popular line. It is commonly known that you cannot please Everyone, but there is more than a majority appreciating Smart Clothes.

The force of conception, or that part of the Mind that Molds, must have a skeleton to work upon. As a spider spins its web, from object to object, so Costume Design spins its way.

Most simple elements or bits taken from here and there should form positions of value (Lines of constructive value). It is well to keep a note book so you may compile knowledge and experiments for future usage.

Make your Studio a Laboratory of Designing. You may either be an Artist Designer, by just sketching your ideas, or as a Designer from the *best atelier* of Abroad and America, by producing your Model in the actual Fabric. You may see and judge the result by draping the *sample model* in muslin or tissue paper.

The important principles of Designing are the Powers of Attraction that you employ. This is done like a Mechanic of Fashion Ideas. A Mechanic works towards advancement with a scientific point of view. Scientific Designing is a cultural development. It is a movement thus begun in France and

has now spread through all America. You are analyzing your designing by mentally combining Designs and People. Results find their expressions in the Styles of the Present Day. "If it is worn it is Designed." We may analyze the infant Child to the experienced Individual so our field is classified by the "World at Large."

The "Art of Dress" derived its origin not alone for a necessary adornment but for an expression of Individuality. Some have the expression for themselves while others have the gift to express for the Beauty of Others.

Dress will always predominate. It is the satisfaction of mind, temperament, and moods. It is one of the most talked of "*Topics* of the Day." It has its range from extremes—Ecclesiastical to Theatrical.

"Art in Dress" is the artery through which flows the Life of Scintillating Beauty. It is ever changing through the same "Psychology of Line".

Architectural Anatomy (From the French). Comprising every department of Illustrating and Coloring.

Designing by Psychology of Line (a Twentieth Century Idea for Designing Everything That Is Worn).

Professional Making of Pattern Blocks (a System Used by Professional Designers of Yesterday, To-day and To-Morrow to Produce That "Made in France" Way).

A Book thoroughly treating every Department of Designing, and answering every question on "Art in Dress"; from Sketching the Original Design to producing it on a living Model. Originals can be made in *all sizes*, without sacrificing their chic lines.

The Success of a Designer depends on how many of his Models are saleable, and this Book shows and instructs you "How it is Done."

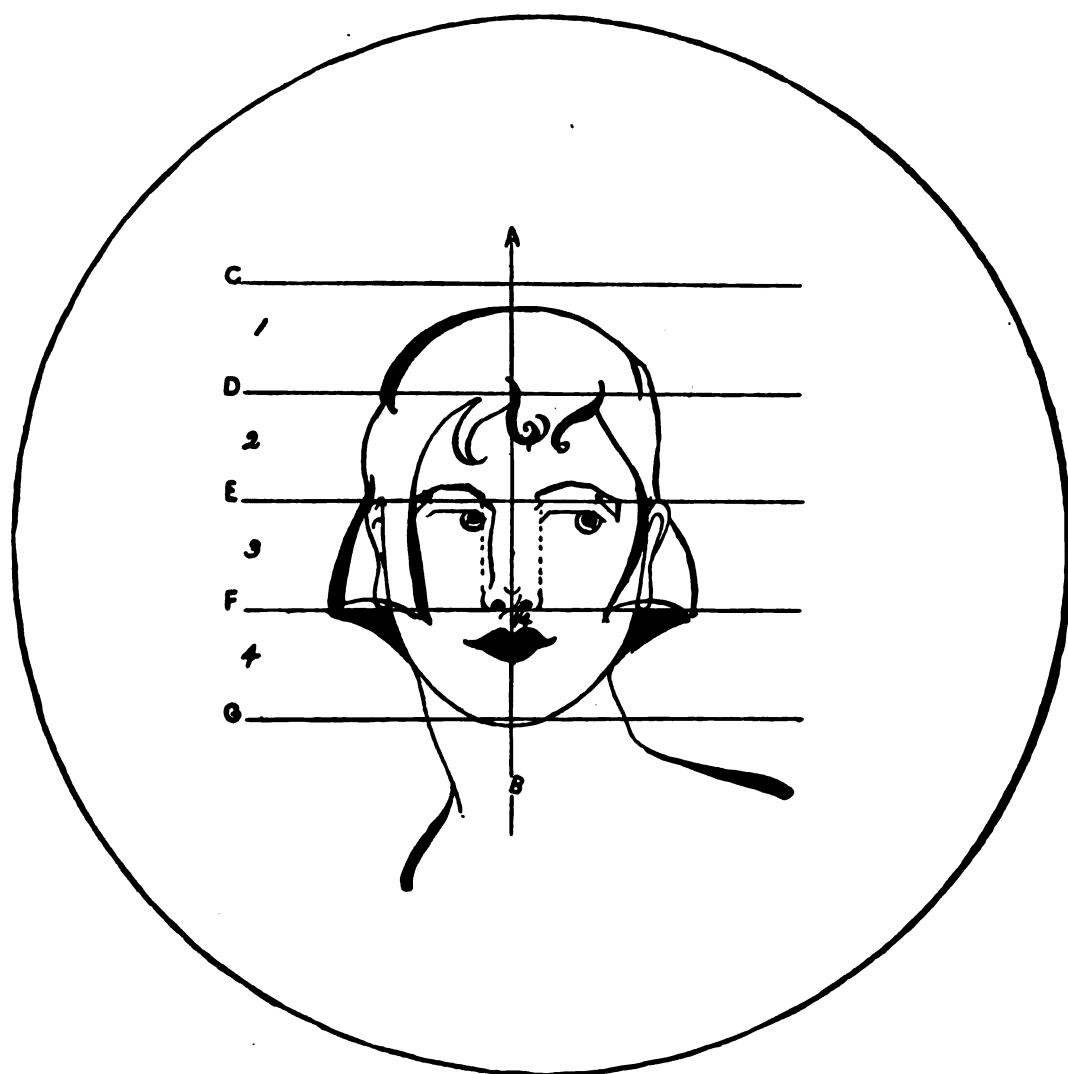
By
P. CLEMENT BROWN
of
BROWN'S SALON STUDIOS
New York City, New York Paris, France
San Francisco, Calif.

Sixteen

Profile Face

First draw perpendicular Line AB. Then draw Lines C, D, E, F and G at right angles, dividing your Line AB into four equal parts, 1, 2, 3, 4. Next take one-quarter the length of the nose (between Lines E and F) and mark points shown X on the diagram, one-quarter the length of the nose out on Line E, and one-quarter the length of the nose out on Line F. Through these points draw Line H from the top of the forehead to the base of the chin (from intersection of Line D and your AB Line to the intersection of Line G and AB Line). Next fix your point 5, which is one-half the distance between Line H (on Line E and on Line F) and the main perpendicular Line AB. Take one-quarter the length of the nose on both sides of point 5 (on F) and that will give the width of the nose from the tip to wing of nostril. This should equal one-half the length of the nose, which is half the distance between Lines E and F. Now draw Line known and marked as Arrow Line on the diagram, which should measure from (point 5 on Line E) one width of the nose in on Line E. This gives to you a position for the center front of the eye-ball or iris. The tip of the eyelid is one width of the nose in from X on Line E, where Line H intersects E. The width of the eye is also one width of the nose from tip of the eyelid. Whatever width you make eyelid, drop the corner down that much and taper from front down. Make width about one-eighth the length of the noses. As Arrow-Line cuts eyeball directly through the center, it will be even on both sides, and connect back with oval. From the Arrow-Line to the front of the ear should equal three times the width of the nose, and from the front of the ear to the back of the skull should be the same. The front of the ear is at the end of the third space, and the length of the ear should be the same length as the nose (between Line E and Line F). Next draw your mouth. The point for the Cupid's Bow is one-quarter the length of the nose down under point 5 (point of the upper lip), and from that point down one-quarter more for the tip of the lower lip, and between the two tips is the opening or the channel of mouth (one-half between the two points). Slant these measurements gradually towards the intersection of Line H and Line G (the bottom portion of chin). Remember that all the measurements on and below Line F are in one-quarter the length of the nose, and those on Line E one-half the length of the nose.

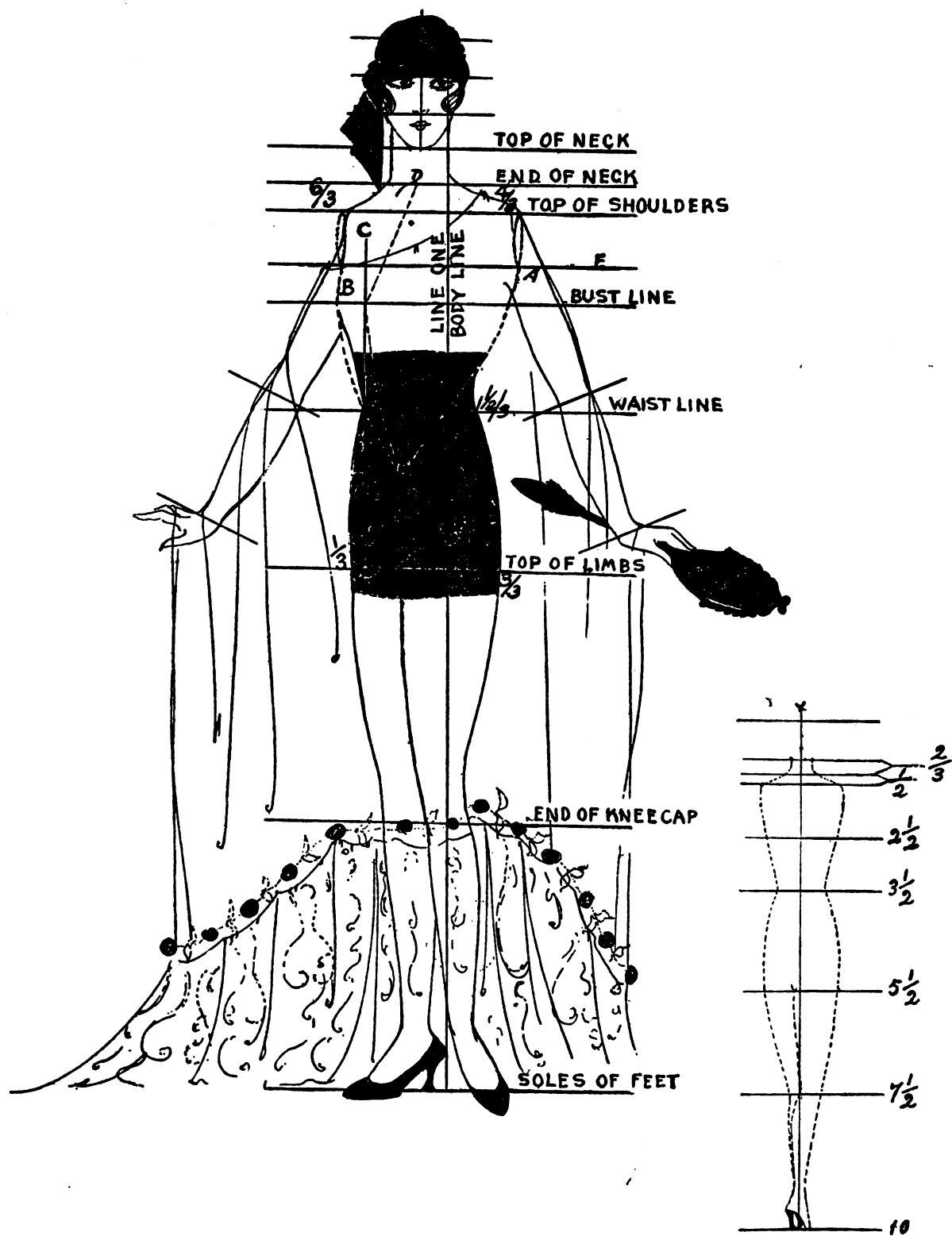
These rules are applied to any size.



Twenty

Full View Face

First draw a perpendicular Line AB. Then rule Line C, D, E, F and G at right angles, which divide the Line AB into four equal parts (1, 2, 3, 4). To commence your face start at the base of the nose (Line F). The width of the nose equals one-half the length (between Line E and Line F). You measure one-quarter the length of the nose on both sides of Line AB, then sketch in nostrils. Next draw the two parallel dotted lines as shown on diagram. This will fix the position for the corners of the eyes. The width of the eyes, irrespective of corners, must be equal to the width of the nose. Measure from each dotted line one width of nose. The eyelid must be kept the same throughout, (width about one-eighth length of nose), in order to fix points to measure from for the width of the face. Now take the sides of your face; the inner portion of the eye is the width of the nose, and the outer portion or tip of the eyelid is the width of the eyelid out from the inner point. The distance to the temple from the outer portion of lid (marked with heavy lines) should equal one-half the width of the nose. Draw in all outlines. The ear is the same length as the nose. Next draw your mouth. The tip of the upper lip or center of the Cupid's Bow is one-quarter the length of the nose down, from Line F on Line AB, and from that point one-quarter more for the tip of the lower lip. One-half way between these two points is the divisional channel.



Twenty-two

A Three-Quarter View of a Thirty-Six Model with a Full View Face

Commence by drawing your Body Line, or Line One, from top to bottom of your chart as shown on diagram. Then divide that line into ten equal parts, each part to be the length of one face. At the end of the first part draw a line at right angles; this is the top of the neck. To obtain the width of the neck, take half of the length of the face—that is half of the first space. Then measure the width out on Top of Neck Line from Body Line. The Length of the neck should be two-thirds of the width of the neck. To obtain these thirds it is necessary to divide the width of the neck into three equal parts, each part is to be known as a third. When you measure two-thirds down draw a line at this point at right angles and call it the end of your Neck Line. Keep your thirds intact, as they play a most important part throughout your work as a Designer. The drop of the shoulders is one-half the width of the neck. Measure this down on Body Line, and at that point draw the top of your Shoulder Line. The shoulder that is nearest to you is equal in width to one and one-third necks (or four equal thirds). The shoulder that is farthest from you or shoulder turning away, should equal two necks or (six thirds) from Body Line on Top of Shoulder Line. The depth of the arm-hole equals the width of the neck.

To obtain the position for the Waist Line measure down three and one-half faces from the top of your line (inclusive of the first space), and at this point draw a line at right angles to Body Line. The width of the waist should be one and one-half necks. At that point draw Line C parallel to Body Line or Line One. Now draw the Silhouette Body Lines A and B, on the side that is nearest to you, should start from the end of the arm-hole. You might start from the shoulder point and follow the curve of the arm-hole, slightly expanding for the fullness under the arm. The line becomes straight and passes through the intersection of Body Line and Waist Line. Line B should start from the tip of the receding shoulder, taking the curve on the inside of the arm-hole, slightly curved for the mould of the bust. It then becomes straight and passes through the intersection of Line C and the Waist Line. Where A and B point, fix your center front. To draw Line D (or Center Front Line), start at the center of your neck on the End of the

Neck Line, the curve of D must cut Line C at the most prominent part (the center of the Busts) and continues to the point of Lines A and B. Then draw Chest Line or Line E from the end of arm-hole to the end of arm-hole (across).

Next draw your arms, the length of which are to wit: From the arm-pit to Waist Line equals from arm-pit to elbow and from elbow to wrist the same measurement. Same can be swung in any position. Like a pendulum.

To draw hands, from the wrist to the first joint of the finger should be about three-fourths the length of the face; measure up one-third from first joint for second joint and one-third from second joint for knuckles; tips extend over first joint. (One-third is the third of the width of the neck.)

To obtain the proper proportions for the head, divide the top space into thirds, and add on top another such third, making the four spaces. Your Line AB Face center Line comes directly in the center of the neck.

When a Designer becomes familiar, always start with the head first and then draft the Body on. Use every draft proportions, Lines, etc. As Designers use no guess proportions throughout the work, the Designs are symmetrical.

Corsetiering Manikins

Continue upon the three-quarter view of a Thirty-six Model with a Full View Face. From the Chest Line or Line E measure down two-thirds or four-thirds (these are the same thirds obtained from the width of the neck); at this point draw a line at right angles and mark Bust Line. Measure from Waist Line one and one-half faces (this is five faces inclusive of first space or face), at this point draw a line at right angles and mark Top of Limbs. From the Top of Limbs measure down two and one-half faces (this is seven and one-half faces, inclusive of the first space or face), at this point draw a line at right angles and mark it End of Knee Cap. From the End of Knee Cap measure down two and one-half faces (this is ten faces, inclusive of first space or face), at this point draw a line at right angles and mark it Soles of Feet.

For corsetiering measure out on Waist Line from Body Line or Line One one and one-half thirds. Then measure three-thirds on Top of the Limbs Line from Body Line or Line One. On the receding side (or side that is turned away) measure one-third from Line C.

Twenty-four

The abdominal portions, hips, etc., are all governed accordingly, but it is well to remember that the side that is farthest from you follows closely to Line C with a semi-curve form. On the near side start on Line A about three-thirds above Waist Line, slightly curving for shape of the waist, passing through the one and one-half thirds and then down through the three-thirds with a corresponding hip curve to opposite side.

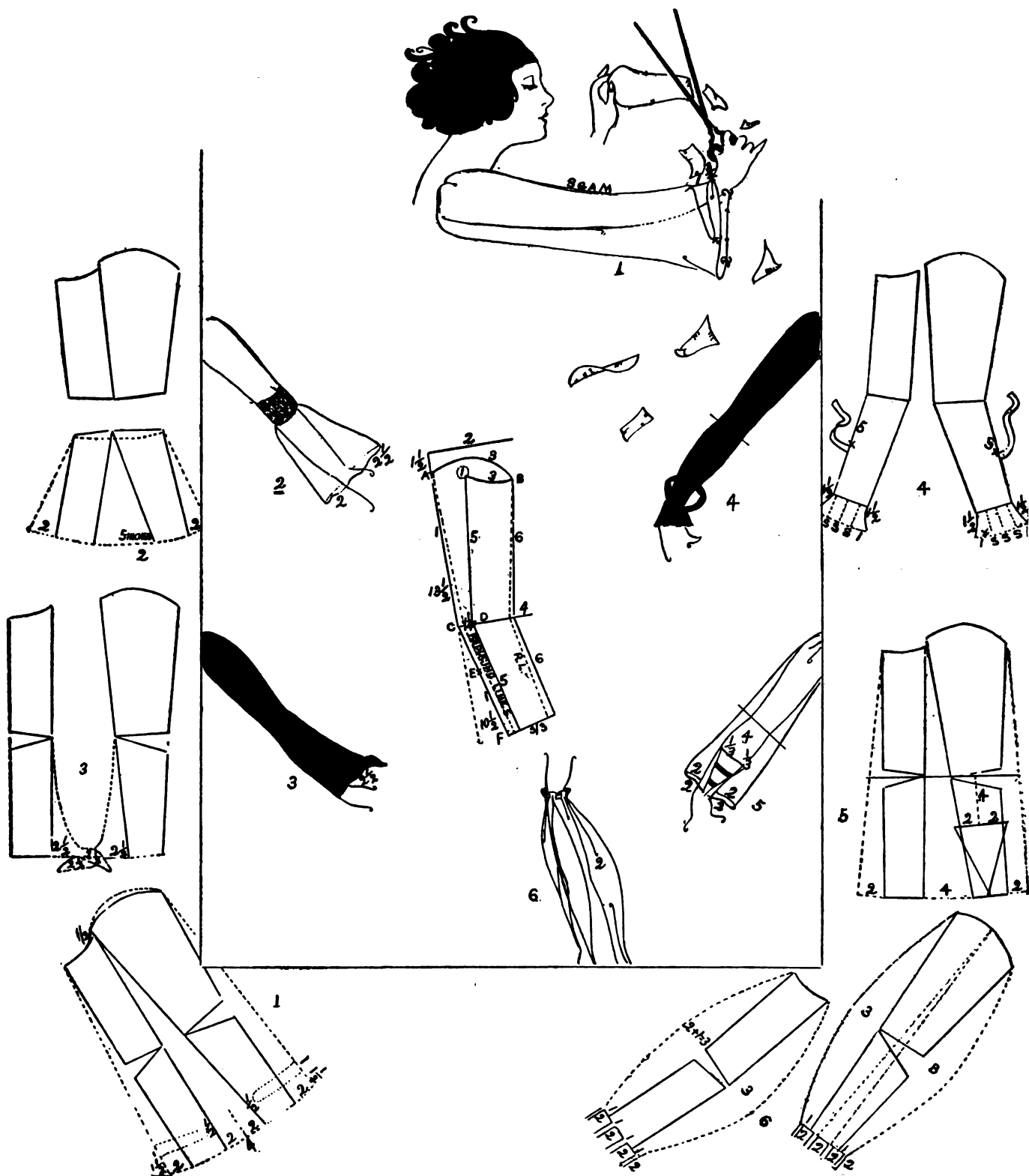
The limbs are continued by sketching silhouette lines. No rules can govern such, just practice. End of Knee Cap at seven and one-half faces down and Soles of Feet at ten faces down.

Make the foot bearing the poise and the weight of the Body rest directly back on Body Line or Line One.

Small Backs

Draw Line One vertically; divide this line into ten equal parts, making each part the length of one head. The front is worked up in faces; take note the back is worked up in heads. Divide the top space into four equal parts. Three of these parts equal one face. Draw a line at right angles at end of face. Width of neck equals one-half length of face, evenly placed (one-half on each side of Body Line or Line One). The length of the neck is two-thirds of the width of the neck and draw line at right angles at this point. One-half width of the neck is the drop of the shoulders. Draw a line at right angles at this point. Width of shoulders one face on each side of Line One or Body Line; width of arm-hole is the same width as neck. Bust Line is two and one-half heads down. At this point draw a line at right angles. The Waist Line is three and one-half heads down. At this point draw a line at right angles. The Top of Limbs is five and one-half heads down. At this point draw a line at right angles. End of Knee Cap is seven and one-half heads down. At this point draw a line at right angles. The Soles of the Feet are ten heads down. At this point draw a line at right angles.

The width of the waist is one neck each side of Line One or Body Line. Draw in outside silhouette lines from tip of shoulders down to waist. Thigh one face out from Body Line or Line One each side of Top of Limbs Line.



Draft of Sleeve

Draw Lines One and Two in left hand corner of paper; with Blue Square dot down $1\frac{1}{2}$ inches on Line One and Dot point A. Now take your Red Curve (that part which is for the sleeve is denoted by slant line of perforations), put your V 6 on A, with V 4 resting on Line One, dot in Eyelet Dot One. Next measure around arm-hole of draft, a Model measure is 16, dot in Number 16 hole in perforation and this Dot make B.

Drop your Red Curve with your V 6 still resting on Dot A and draw the top of your sleeve from A to B dots. That is the curve and part above perforation. This is the top of sleeve or Line Three.

Next put the Figure 2 (that is the 2-inch measurement) on the Arm-Syce Forming Curve. Put this 2 inches at Dot B, and then continue to draw the underneath part of sleeve and the rest of Line Three from Dot B to Eyelet Dot One.

From Dot A on Line One measure down $13\frac{1}{2}$ inches and Dot C on Line One. This is the length of sleeve from point over shoulder to elbow.

Now put point of Blue Square (where short and long arm of square unite) on Dot C short arm on Line One, and draw indefinite length Line Four along the long arm. Before moving this square Dot in on Line Four one and one-quarter inches, and make Dot D.

From the Eyelet Dot One (the first dot made in the perforated part) you draw from this Dot your Line Five down to Dot D on Line Four, now from Dot B to Line Four you draw Line Six parallel with Line Five

Put point of Square at Dot C, short arm this time on Line Four, with the long arm continuing as if you were about to draw a continued Line One straight, but instead dot only on the inside of the Blue Square four inches down, and make Dot E. Now draw from Dot C through Dot E down $10\frac{1}{2}$ inches (measurements from elbow to wrist) and at this point Dot F. This is the continued Line One.

From Dot D draw Line Five parallel with the slant Line One, and next draw Line Six parallel with Line Five. Square off at the bottom, wrist.

You have now drafted the *top* and the Lower parts of your sleeve Block. To separate take a tracing wheel and lay draft on another piece of paper and trace off lower Draft.

It is necessary to reduce the Draft at wrist, as Model wrists differ. Majority of Model wrists measure 6 inches around. Divide into half, which is 3 inches each for wrist of Top and Lower. Put your 3 inches even on the Draft (that is, reduce evenly off both sides). Dotted lines on the guide will exhibit to you how to proceed. Treat the lower part the same.

Sleeve Creations

Designing.

Sleeve designs must be carefully chosen to beautify a creation. Some of the most charming ideas are just harmonious touches to the sleeve taken in suggestion from the Frock. Remember to keep simplicity as the keynote. Do not make heavy designs about elbow or wrist, such a model by movement of arm loses its design. Sketch an arm first according to proportions, then design upon this sketch a bell-shaped sleeve. The side Line of this Problem One Model was originally without cut. A simple insert cut on this line displays an original idea.

No. 1. Take your drafted block and cut across at Line Four (*elbow*). Keep handy your thirds (the width of the neck of the sketch divided into three equal parts). Whatever measures a third upon the sketch, becomes an inch upon the pattern, taken from the same point. The heavy lines on the miniature denote the block; first lay block on your tissue paper Top part of your draft, Line One perfectly straight from Top to Wrist. Take your measurements of thirds. Look on both sides of wrist on the sketch; (when an arm is on one side of the sleeve you will have to place your block measurements in the center, three thirds, then measure on each side). Do not expect the wrist of the sketch and block to measure the same across. On sketch the seam is on the inside. The outside is on a fold. On sketch on the edge of sleeve you will note that it measures two-thirds from dots. Look to pattern No. 1; whatever is a third on sketch becomes an inch on draft. From Line One we measure in two inches; as an underside is to be considered as well, so we measure two inches more. Draw line at four inches straight up to $\frac{1}{2}$ inch down on Top and then put lower part of draft on, Back to Back, meeting at the top and $\frac{1}{2}$ inch down, with bottom separated four inches, two inches for top and two inches for bottom. Now turn to sketch for seam line. Line 6 side, you will note that the measure-

Twenty-eight

ment on bottom line is two-thirds, so on pattern measure out at the bottom two inches. Draw Line straight up to top, and measure out on the lower side two inches, as that also measures two-thirds on sketch and draw line straight up to top. In cutting this block out leave one-half or three-quarters of an inch seams at bottom and sides, but at top cut straight along draft, or an inch over curve if you want slight puff, and continue on Line 3 underneath arm.

No. 2. In this problem the block is separated from elbow to wrist. As per diagram on left hand side.

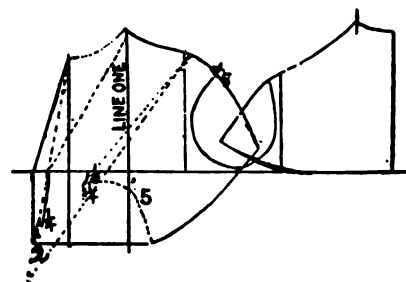
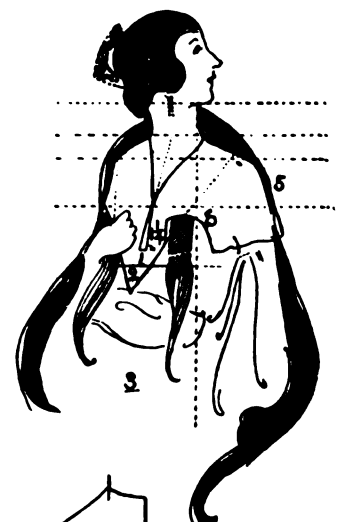
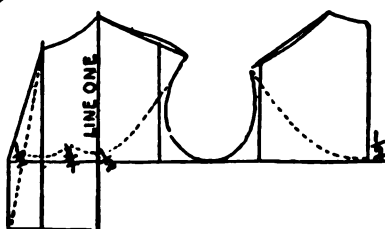
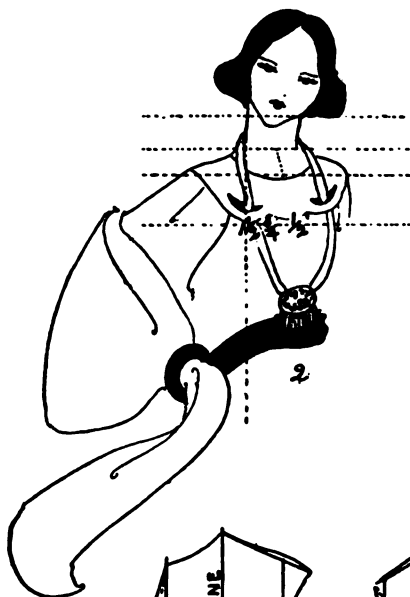
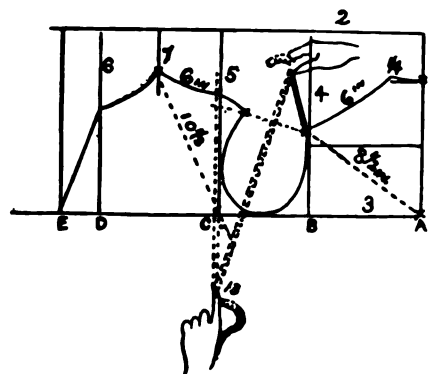
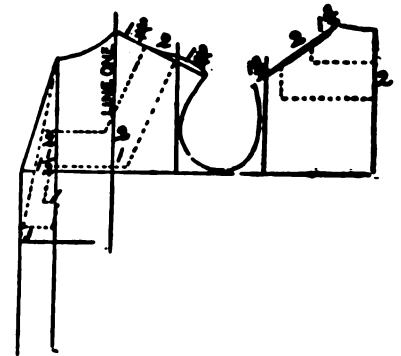
No. 3. Perfectly straight tight sleeve, two seam and extension on back from elbow to wrist. As per diagram on left hand side.

No. 4. Close-fitting sleeve. Cut without separating at elbow. With extra flared cuff. For cuff measure down $1\frac{1}{2}$ inches and then out one inch, curve line down. Divide into one-half dot, then one-half on each side of that dot, draw line up to wrist and insert a spring $\frac{1}{2}$ inch wide at bottom tapering up to nothing; this is pasted in pattern only. When laying on your material spread as flat as possible and cut. Right hand side of diagram.

No. 5. In problem Five all cuts are doubled. For example, if it measures one inch from the center point of the cut, on pattern it is transferred to two inches. Right hand side of diagram.

No. 6. In fullness like problem Six, you add one or two inches extra, according to amount desired.

In the problems of designing carefully study the points of advantage and manipulation of your blocks.



Thirty

Instructions for Drafting Yoke

Lay Blue Square on right hand side of paper; draw Line One. This line corresponds to a line down middle of back. Draw Line Two square with top of paper.

Now place point of square at right hand corner of paper; now measure down on your Line One the amount of the arm-syce measure $10\frac{1}{2}$.

Now put point of square at this dot, short arm of square resting on Line One, and draw Line Three, across paper, parallel with Line Two.

Before moving square, Dot in your half of the width of the back $6\frac{1}{2}$ inches; also at continued measure which is the beginning of the front, 12 inches; next Dot Chest 19 inches; next Dot Bust 21 inches. These four Dots are all on Line Three.

Now draw straight lines up from these dots to Line Two above, parallel with Line One. These Lines as they come in order are Four, Five and Six. On Line Two between Lines Five and Six divide into one-half and draw a short line downward. This is Line Seven and corresponds to our Body Line or Line One of the Sketch.

Next place your square at the dot on Line One of Draft. The first dot made and the beginning of Line Three; this Line Three corresponds to your Line E or Chest Line of your sketch. From this dot measure up the rise of your back, which is 8 inches, and make dot on Line One. Now measure in from Dot, two inches; this is the amount over the bone in the back of the neck. At the end of this two inches raise one quarter of an inch and make dot.

Between the first dot on Line One and the dot that you have just made on Line One for the rise, you divide into half on Line One, and from this dot you draw a Line Eight over to Line Four and measure one inch above the end. This point is the end of the shoulder seam.

Now take your curve and look for that small part that says "Back of Neck". This is to be used at that point where you measured in two inches from the 8-inch rise on Line One, and it is raised at the end one-quarter of an inch; put the front of this down and just draw the shape in up to that point, one-quarter of an inch above. Now look on curve to that portion where it says, "Forming Rule of Back"; you will note V2 just after the part where it says "Front of Shoulder". Put this V2 on the end of your Back

of the Neck point and draw the back shoulder seam down and through the point that is one inch above Line Eight, on Line Four, and extend one-quarter of an inch beyond Dot.

Now measure the distance between the points on Line One, A (the first dot made on Line One) and the Dot that you have just made at the end of your Back Shoulder Seam Line. This, if correct, should be $8\frac{1}{2}$ inches, and the length of the shoulder seam 6 inches.

You take this $8\frac{1}{2}$ inches of the tape-line and put it at the point where Line Five touches Line Three ($8\frac{1}{2}$ inches of the tape extends up Line Five); place your left hand finger on 13 inches on tape (this is the inches of the pitch of the shoulder taken in measuring); with pencil in right hand pick up the end of the tape measure and swing a curved line from the end of your shoulder seam through Line Five and a little beyond. This semi-circles to give the natural slope of the shoulders.

Now whatever the back of your neck may be take that much out of your tape line and place it at the intersection of Line Five and Line Three, and then look up farther along your tape line and stop at $10\frac{1}{2}$ inches, the Arm-syce measurement. You let this point rest on Line Seven.

Make the front shoulder seam correspond with the back in length, so you measure from this point a length to a point on the semi-circle line for shoulder slant. This is 6 inches. Put a Dot at this point. Pick up your Red Curve and turn to that point marked V 1 and place that on the dot that is on Line Seven and then draw over the part where it says, "Front Shoulder"; stop at dot that you have made on semi-circle line.

To put in the Arm-hole. Turn to that part of the Red Curve where it says, "Arm Syce Curve". For the front let V 8 touch Line Five with the curved end of form resting on Line Three, the upper portion resting on the end of the Front Shoulder Seam.

Now that we have drawn front of the Arm-hole, we will draw the back by turning the Red Curve face downward. Let V 7 rest on Line Three and the curved portion extend through the end of your Back Shoulder seam. The front and back lines of Arm-Hole should meet.

For the neck. We will also use the part marked "Arm Syce Curve". We deduct the amount that is already in, in drafting that portion of the neck that goes over the line in the back of the neck. In this case it is two inches. We look to the two inches on the curve and put that on the Dot

Thirty-two

that is on Line Seven. We divide the amount of your neck measurement into one-half; one-half of the neck here is $6\frac{3}{4}$ inches; we let that number on the Arm Syce Curve rest on Line Six, and we draw in this curve for our neck.

We connect this point with the end of the Bust Point with either a curved line or a straight line drawn with our square.

These measurements are for a perfect Thirty-six.

Yoke Designing

One of the most technical points is the designing of a yoke, which is your first double line feature. As you will note upon your illustrations two such common lines. Your law of designing should be, leave one line common and beautify the other, trying to introduce one of the newest fancies. In my designing you will notice: if I have a line square-toned I do not introduce a combination of curves, or Vs, or oddities, but keep to my touch of harmony.

Possibly it seems to you that Yokes are not at all essential. They are just as important and as muchly used as any advantage point of design. For Blouses, Sports Wear, and Lingerie especially.

We have three base mediums to work upon and they are Squares, Rounds and Vs.

We turn now to designing; keep sketch and pattern before you. Select your important guide points. Become familiar with corresponding Lines, relative points in both Sketch and Pattern. Line Seven of Pattern becomes your Body Line or Line One of your Sketch. Your Center Front Line of Pattern is your Line D on Sketch, and four inches down on the Center Front Line of Pattern is your Bust Line on Sketch. You turn your pattern back from Bust Line to neck point (point on Line 6) for your Center Front. Your Chest Line is Line Three.

In your designing visualize your points. When you place your creation of lines try to treat space between important points as well as the points. In my Designs to you I have varied my examples. I have kept to the center in Problem One, spread as in Problem Two, (you will note my line spreads along coming close to and rising from Chest-Line). I have in Problem Three gone so far as to drop my line into a collar effect, showing how extreme you can use your line.

Thirty-three

Pattern Designing

With the thirds of the width of the neck proceed to take off your pattern from the Sketch. Whatever is a third on the sketch becomes an inch on the draft. Using Problem One as an example of transferring Original Ideas. We first measure on Line D for end of Yoke. Get the nearest point and measure up, in this case it is the Bust-Line. This is one-third or one inch up from the Bust-Line on Center Front (Line D). For the width of the band that extends from the Chest-Line down, the width is one third, but in the case of up and down strips it is necessary to double on pattern. This being the case it is two inches on pattern. The length of the strip is two-thirds or two inches from Chest-Line. The extension is one-third out from outside of strip. For the Yoke part measure from Line One on Shoulder Seam $1\frac{3}{4}$ thirds down and from the tip of the shoulder up $1\frac{3}{4}$ thirds. The space in between is the width of the yoke. Keep the width the same throughout, also get your exact point on Line One at chest, which is one-third out. In the case of Problem Two, we have all points of design on Chest Line. In Problem Three, the points are more "intricate". The difference in Problem Three is that the front shoulder seam curve is continued along your Red Curve downward, and the back is made to correspond with the front.

Modeling

To Model take your pattern and lay on material, white or colored tissue. In all French Rooms or Studios the Models are always worked up in muslin, cambrics, lawns, or other inexpensive draping materials or stuffs. In Pattern Houses they use Fancy Tissues. Trace off your Pattern on the Draft or Block with a tracing wheel. In cutting it out from tracing leave a one-half or three-quarter inch seam throughout, but close up around arm-hole and neck. Pin or baste your Model together.

How to Take Measures

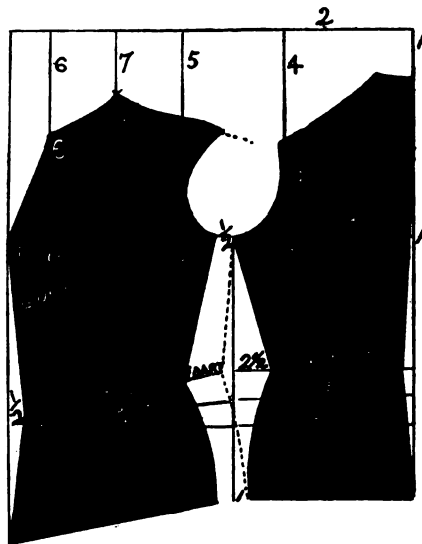
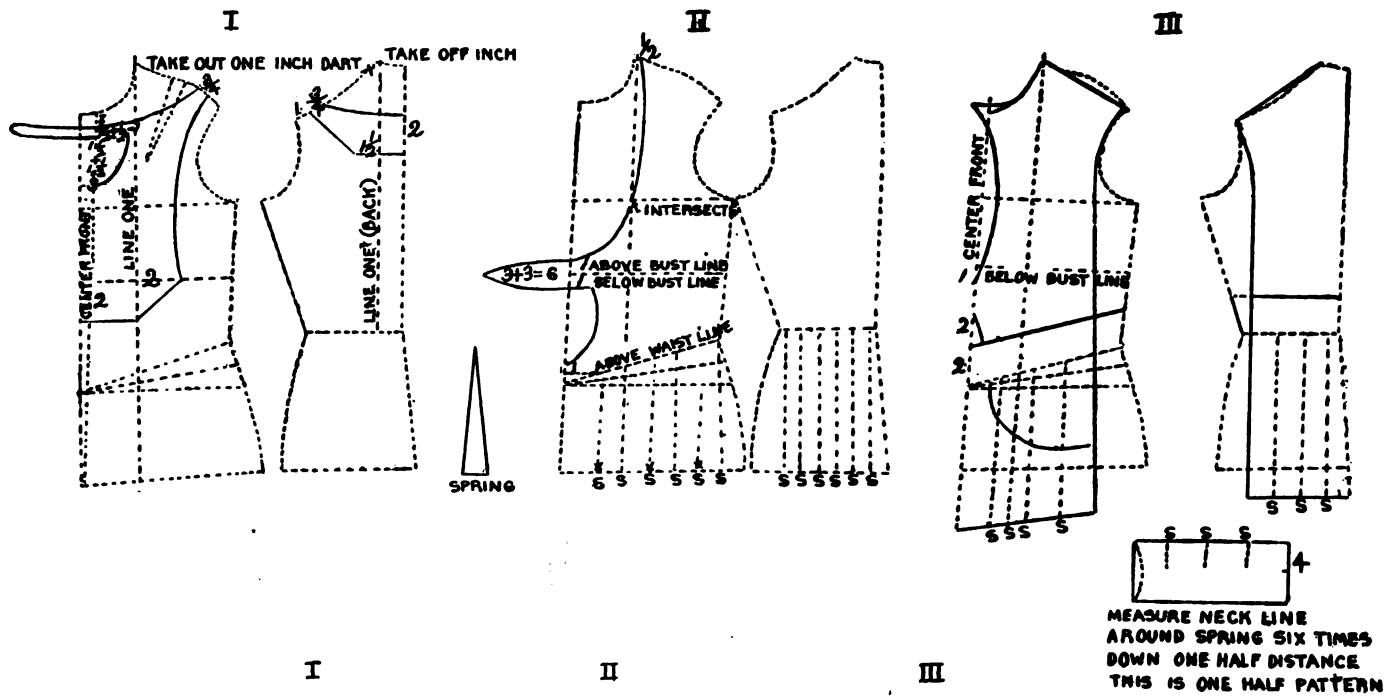
1. Tie a cord around the waist, well down.
2. Place a pin level with arm-pits at seam in back. (Middle of Back).
3. Always make your arm-syce $10\frac{1}{2}$ inches.

Thirty-four

4. Always make the pitch of your shoulders 13 inches through size 36; then 15 inches.
 5. Width of one-half of back starts 2 inches above pin. Take this half measurement to where arm-hole would come in the back. Then continue with same tape to where arm-hole would come in front of arm. In doing this, you pass right under the Model's arm to the front with the same tape, and still hold onto the pin two inches above the first pin.
 6. Chest—Continue on with tape to over and above bust. Take this tightly. Drop from Chest with same tape to center of bust.
 7. Take around fullest part of the bust, loose enough for three fingers to pass under (or else exact measure) and add one inch.
 8. Rise of Back—From first pin to bone in back of neck.
 9. Length of Back—From prominent bone in back of neck to cord at waist.
 10. Length of Front—From same bone in back of neck, passing over shoulder to cord in center of waist front.
 11. Neck—Around neck, the largest part, exactly where collar should be on.
 12. Waist—Around smallest part of waist, as far as it will measure down tight.
 13. Sleeve—From turn of shoulder to elbow; from elbow to wrist.
 14. Skirt—From cord at waist to that point below knee as Fashion decrees. Be exact in measuring and your fit will be perfect.
- Note bone in back of neck is 1½ inches through *33, then two inches.*

Order of Taking Measures and Measures for Practice

	32	33	34	36
Length of Arm-Syce	10½	10½	10½	10½
Width of Back.....	5½	5½	6	6½
Continued measure	11	11	12	12
Chest	16	17	18	19
Bust	18	19	20	21
Rise of Back.....	6½	7½	8	8
Length of Back.....	15	15	16	16
Length of Front.....	19	21	22	22
Pitch of Shoulder.....	13	13	13	13
Neck	13	13	13½	13½
Waist	24	26	26½	26½
Sleeve Top to Elbow.....	13½	13½	13½	10½
Sleeve Elbow to Wrist.....	10½	10½	10½	13½
Skirt	34	34	36	36



Thirty-eight

Continued Draft

Draft Your Yoke first as the Yoke Lesson: Now Continue Block.

The length of your back is 16 inches, and draw a line straight from the top of the neck point, this is the point where you measure in two inches. Dot from this point down on your center back line 16 inches. Then from this Dot draw your back Waist-Line in to under C. Before moving your square, measure in $\frac{1}{2}$ -inch on Waist-Line and draw a line up to $\frac{1}{2}$ of the Rise of the Back. Below waist 9 inches down to the Center of Back Line.

Divide on Line Three between B and C into $\frac{1}{2}$ and from this arm-pit draw a line down to waist-line and 9 inches beyond. To your right measure in a distance of one inch and dot. At Back Waist-Line and the Dividing Line measure $2\frac{1}{2}$ inches (this will do in any size). Dot at this point and draw a line up to arm-pit. At the dot on waist-line take your Red Curve and look for V 3 of Forming Rule or Back. Turn face downward with V 3 on $2\frac{1}{2}$ -inch dot and draw Line of hip in down through the one-inch dot.

Front

Draw a line straight down from the Bust measure on Line Three on Point E. The length of your front is 22 inches; we take 2 inches out, which is the Back of the Neck measurement, and we place the two inches at Dot on Line Seven. Then measure the remaining down on Center Front Line. Dot here and then draw front Waist Line straight across to dividing line. Before moving square dot $\frac{1}{2}$ -inch from dividing line.

If your measurements are correct in the back we have $6\frac{1}{4}$ inches between the $2\frac{1}{2}$ inches in and the $\frac{1}{2}$ inch in. This is $\frac{1}{2}$ of Back Waist. Place your $6\frac{1}{4}$ inches, which represents the back portion of your waist, on the $\frac{1}{2}$ inch Dot on Front Waist-Line. Now place a dot at $13\frac{1}{4}$, which is $\frac{1}{2}$ of $26\frac{1}{2}$, or Waist-measurement. The amount that you have left is the amount that you divide into $\frac{1}{2}$ for two darts (in this case it is 2 inches for a dart).

Make waist-line from center point slant up to intersection of back waist-line and dividing-line, and from the dividing line measure in before moving square $\frac{1}{2}$ inch. Take first one of your darts and divide into $\frac{1}{2}$. Take this $\frac{1}{2}$ of your dart (*one inch*) and measure in from center front line and Dot, and draw from this dot up to Bust Dot on Line Three, and below waist back to center front line, 9 inches down. Take the other $\frac{1}{2}$ of the dart and

measure on Line Three toward your front from dividing point or Arm-Pit. You have now used up one dart, by placing it in halves from those two given points. You have now one more dart to dispose of, and this dart you measure in from your $\frac{1}{2}$ inch on waist line. Dot here and draw from this point to the $\frac{1}{2}$ dart at arm-pit. You have now used both darts composing the block above the waist. For the hip line in front, you measure one dart over from the end of the back hip at the 9 inch point. Take Red Curve and place V 3 face up on waist line and draw the hip line down through your 9 inches.

Creating Ideas Upon Our Center Points

The problems are now arranged upon our Center Line. The technique here will be the proper and cleverly spreading of this line. It is not exactly a cut that the theme here is based upon, but it is as if you open and pull this center division line into shapes and smart ideas.

The name BIB is often used for the name of this particular inset. It is also considered as a panel front or a vestee. Your points or lines are closed top or bottom, and you have side lines which also have to be considered.

Before anything else is considered or designed look at your material. Every line will not go with every piece of material. Do not apply square openings to textiles where weave is diagonal or pattern curved. Line is equally as important as color. Emphasize harmony in your line, you can use parts of a square line if you introduce it into your designing. For instance, in Problem One. You will find the top line of the open portion is square as it forms the straps that tie over. So when I cut the outside line of my Bib I used the straight lines. It is also well to learn that the Lines are classified as straight, broken, curved and mixed.

In Problem One with an all over design of a Paisley character, I have kept my inside opening between the Neck-Line and the Chest-Line, it is a small opening rather than spreading. This is the first time that the straight neck is used (Bateau). The semi-circle line of the cut corresponds with the figures of the material, and with the line of the neck. The upper inside lines of the cut correspond with the outer edge of the Bib Lines. The lines are carried longer by added strips which cross and button on the shoulders.

In Problem Two, we spread our lines down farther, not alone between Neck and Chest Lines, but Chest Line and Bust Line. We are using a

Forty

plain material. Black or dark materials will make lines more pronounced, and it will immediately make curved lines appear to us more beautiful than unvarying straight lines. This problem will show you that lines can continue each other smoothly. You have in this problem the semi-pointed effect, separating the two by the ever classic tie.

In Problem Three, the character of your line is going to denote your Individuality. Now we bring our lines into a more useful character. You can note, I have taken my end of the line and spread it at the bottom to form pockets. As if you have taken your Center Front Line and cut it into two lines and drape it. This will form pockets by bringing them to the sides of the vestee lines. Near Waist-Line it has been cut and turned back over the belt. In this Problem you have spread to the end of your line, going below the Bust Line, Waist Line, and Top of Limbs Line. You may say that you carried your line to the logical extreme.

Pattern Designing

Problem One. For the straight line neck it is necessary to take an inch off the center front. Taper full length down as per dotted line on the diagram. The Block has already been evened off from the neck to the one half of a dart in on Normal Waist Line. This extra inch is only taken off on the straight line necks. You also pinch in on the shoulder seam, one inch as per the dotted lines. Later we will add one inch from your side seam outward, but it is not necessary on this lesson. Our third (thirds of the neck) on Illustration is an inch on your Pattern. Measure down on your Line D for the top of the neck line, which is one-third. This third becomes one inch on your pattern or draft. The width of your strap is $\frac{1}{2}$ of a third. All strips going at right angles are doubled, so this makes an inch on pattern or draft. The inner cuts (remembering from the cut on your sleeve) are always doubled, so on the sketch this measures $1\frac{1}{2}$ thirds. Transferred on Block three inches. Length of Bib is two-thirds below Bust Line, and width of same is two-thirds out from Line One or Body Line or Bust Line.

Back. In putting this straight neck on remember that you shortened your shoulder line one inch on Block in front. Match your back up to it in putting your yoke on the back. Get the points of your shoulder to match and take it off of the neck, (*back of neck*).

In Back, proportions of thirds transferred to inches are drafted the same.

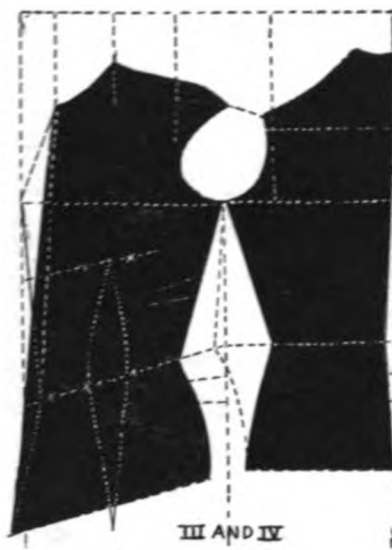
Problem No. 2. The curve of the Front intersects at the Chest and Line One. The slip tie is one inch above Bust-Line and one inch below Bust-Line. The opening beginning below is two inches over from Line One. In making a slip tie measure your thirds and then double the length. It is three thirds here, doubled makes six inches. The end of the opening is one inch above Waist Line. Curve your Waist Line now as pointed Basques are not suitable in this particular incident. The peplum below is sprung, it is opened and sprung 6 times. Dividing on bottom line between side seam and center front into $\frac{1}{2}$, and then $\frac{1}{2}$ again on each side of that dot. Then in between 3 extra times. Back is the same. Draw lines up from these dots to Waist-Lines, open and insert spring, spreading one inch at bottom tapering up to nothing. Separate at the Waist Line; then after cutting rejoin.

Problem No. 3. The point on one side at the top laps over one-third. The opening extends one-third below Bust-Line. The Patch Pocket effect is drafted on the Vestee. Then trace through onto another piece of paper and put back on top. The belt is also done likewise. The extension for the end of the Vestee is 9 inches below. The drop of the same comes with the same curve along arm-hole line for a short distance and then drops straight to end. For any panels or vestees that hang from the shoulder or near shoulder, get your position and then drop or continue downward. Spring three times for added fullness but do not separate at waist-line. When fullness is added by springing slight puckering comes into the pattern, but just press out or flatten and cut straight. This does not come on the part that you add fullness. Straighten your shoulder seam.

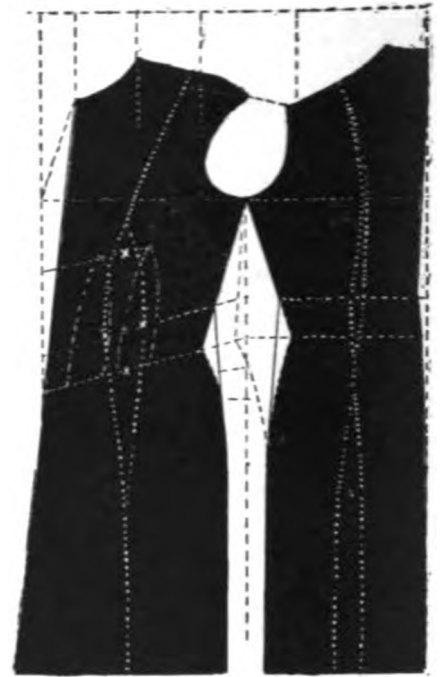
For collar measure around neck take straight piece and cut to that length, four inches high. Spring this evenly six times $\frac{1}{2}$ way down. At the end curve one inch in at middle point, semi-circle to ends. Fold collar at springs.



I AND II
A TWO DARTED LINING
FRENCH BIAS LINING



III AND IV
ONE DARTED LINING
DARTLESS LINING



V PRINCESS LINING



Two Darted Lining. Number One

First of all we will draft our Block for the Linings. You may use any size. The first thing to do is to obtain the correct amount of your darts.

Work upon your Tight or Normal Waist Line, measure in one and one-half inches ($1\frac{1}{2}$) dot, then measure the amount of one dart, dot, then measure three-quarters of an inch ($\frac{3}{4}$), dot, then measure one dart, dot. The amounts of $1\frac{1}{2}$ inches and $\frac{3}{4}$ of an inch remain the same in every draft, but the amount of the darts change according to size. For the top or tip of the dart dot straight above the last dot of each dart on Bust-Line. For the sides of the dart take your Red Curve, put V 5 face up on last dot of each dart and draw right side of curve up to dots on Bust Line. For left side put face down and draw up to tip of dart on Bust-Line. Below the waist take Blue Square and draw straight down from first dot 9 inches and from second dot of first dart draw down to that point. Then measure in from this end, one dart and draw line down from first dot of second dart and then from last dot draw down to that point. For the under-arm seam use the $\frac{1}{2}$ inch in line, which is drawn directly up to the dividing point under the arm. Below the waist draw hip line by taking your Red Curve and placing V 3 on the half-inch in (Face Up) and drawing down to the end of the Back hip line. Which is one inch from your Dividing Line. Use plain drafted Block for the back.

French Bias. Number Two

From the last dot of the second dart on Tight or Normal Waist-Line measure out one dart and dot, and from that point with your Blue Square draw up to the first dot of the first dart on Bust-Line, and then from that point drawn down to the last dot of the last dart. Below the Waist-Line with Blue Square draw down to the point of the last dart. For the second dart measure in one dart from the $\frac{1}{2}$ inch point on Tight or Normal Waist-Line, dot, then draw up to the dividing line under the arm. Below the waist measure from the end of the back hip line over one dart, dot, then take V 3 and place on point of dart on Tight or Normal Waist-Line and draw the hip curve to that point. Use the plain drafted Block for the back.

Forty-five

One Darted Lining. Number Three

Between the two darts on Bust-Line divide into one-half ($\frac{1}{2}$), then directly under that point on Tight or Normal Waist-Line, Dot, then directly under that below Tight or Normal Waist Line dot nine inches (9) down. Place on each side of dot on Tight or Normal Waist-Line one-half of a dart and dot. For the sides of your dart above waist-line take V 5 of your Red Curve (Face Up) and place at dot and draw the right side of your dart up to dot on Bust-Line. For the left side put (V 5) face down and draw that side up to the dot on Bust-Line. For sides of your dart below Tight or Normal Waist-Line take Blue Square and draw down to the 9-inch measurement below. The second dart is taken out from under the arm, from the $\frac{1}{2}$ inch point. Measure one dart in and dot, from that point draw line up to center point under arm. Below the Tight or Normal Waist Line measure in one dart from the end of the back hip line and then from dot on Tight or Normal Waist-Line, put V 3 of your Red Curve face up and draw in the front side of the hip down to your dot. Use the plain Block for the back.

Dartless Lining. Number Four

Measure in one-half ($\frac{1}{2}$) of a dart from your center front and dot. Then take one full dart out from the $\frac{1}{2}$ inch point on Tight or Normal Waist-Line point under the arm and dot, and from that point draw up to the dividing line under the arm. Below waist measure over one dart from the end of the hip line of the Back Block, and place V 3 of Red Curve on dot on waist line and draw the front hip down to dot below. When placing lining on figure, take two small side darts on under arm seam, equivalent to the $\frac{1}{2}$ remaining dart. Fold your front block back to the $\frac{1}{2}$ dart point on Tight or Normal Waist-Line in front. Use same Block for back.

Princess Lining. Number Five

Use your two darted lining block for positions. Between your two dots on Bust-Line (top of your two darts) divide into one-half and directly above that dot measure up one dart and dot. Directly below these two dots on Princess Waist-Line, which is two inches above the Tight or Normal Waist-Line, make dot and 9 inches below Tight or Normal Waist-Line

Forty-six

make another dot. It is also permissible to work your Princess Lining on Tight or Normal Waist Line. Divide your dart into one-half and place evenly on each side of your dot on Princess Waist-Line. Divide your Shoulder Seam into one-half. Take your Red Curve (V 5) face up and place on this point and draw down to the dot above the Bust-Line. Now take your Red Curve (V 5) face up and place on dart dot on Princess Waist-Line and draw in your right side of dart up to the dot above Bust-Line. Face down on left side and draw up to same dot. Take Blue Square and draw down to the 9 inch point below Tight or Normal Waist-Line and then straight down for both sides. The front and back of a Princess Lining is in two parts. For second dart take one dart in from $\frac{1}{2}$ inch point on Tight or Normal Waist-Line and dot and from that point draw up to under the arm. Below the waist measure over one dart from the end of the back hip point, which is 9 inches down. Take V 3 of your Red Curve and place at the dot point on your Tight or Normal Waist-Line and draw down to that point just made. Take your Blue Square and from the intersecting point of your underarm seam and the Princess Waist-Line draw down touching the curve of your hip extending nine inches from the Tight or Normal Waist-Line and then down perfectly straight. Make length 30 inches from Tight or Normal Waist-Line.

Back. Put in your Princess Waist-Line, which is two inches above Tight or Normal Waist-Line. Between your underarm seam and your center back divide into one-half, dot. Then on each side measure out $\frac{1}{4}$ of an inch, dot. Divide your Shoulder Seam into one-half. Now take (V 5) face up and put on dot on Princess Waist-Line and draw in the right side of your dart up to the center of your shoulder and left side (V 5) face up and draw with the same curve up to your shoulder point. Dot down 9 inches directly under your dot on Princess Waist-Line from your Tight or Normal Waist-Line. Take $\frac{1}{2}$ of an inch on each side of this point. Draw from your dart points on Princess Waist-Line to the opposite sides of these and then straight down. You will note that your sides overlap, you can get the overlapping by tracing off one side onto another piece of pattern paper. From the intersection of the underarm seam and the Princess Waist-Line, with your Blue Square, draw a line down touching hip of back block extending nine inches below Tight or Normal Waist Line, and then perfectly straight. Make length 30 inches from Tight or Normal Waist-Line.

Putting Together Lining

Two Darted Linings and One Darted Lining with Flat Felled Seams.

After your Linings have been cut out, having allowed $\frac{1}{2}$ inch for seams; join and sew together. Then cut off $\frac{1}{2}$ of one side. Turn flat and hem. To sew lace around arm holes and neck, pin lace on right side of material and sew $\frac{1}{8}$ of an inch from edge. Then turn the $\frac{1}{8}$ of an inch over on wrong side and then flat.

French Bias with French Seams.

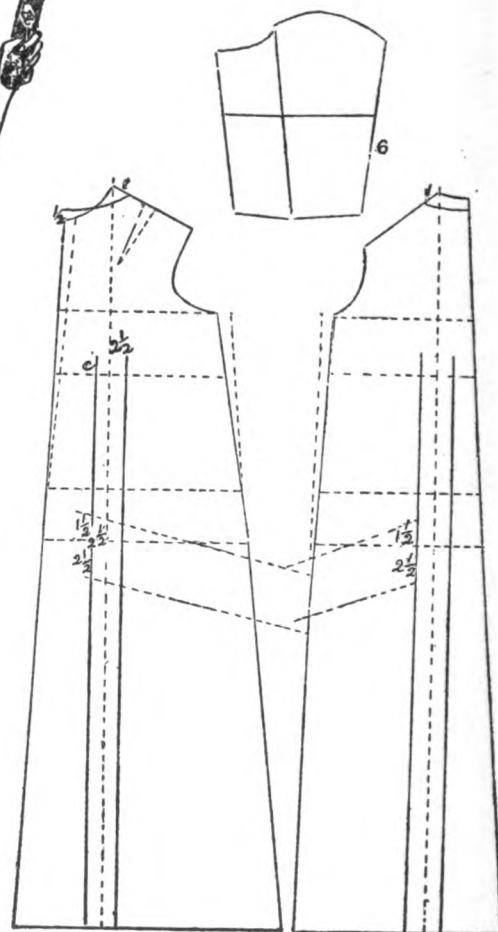
Pin seams and sew $\frac{1}{4}$ of an inch from edge on right side, then turn material and sew, making finished seam $\frac{1}{4}$ of an inch.

Dartless Lining with Standing Felled Seams.

Pin seam and sew on traced line, then cut off $\frac{1}{2}$ of one side of seam, turn side over and hem as far as $\frac{1}{2}$ inch sewing. To sew lace around neck and armholes and roll at same time:—pin lace on right side $\frac{1}{8}$ of an inch from edge of material, take a stitch through edge of lace and roll material at same time.

Princess Lining French Seam.

Pin seam and sew $\frac{1}{4}$ of an inch from edge on right side, then turn material and sew making finished seam $\frac{1}{4}$ of an inch.



Designing Straight Line One-Piece Creations. Introducing Silhouette Line

The Silhouette Line is the outline of your Model which denotes the Trend of Style. The Shadow Outlines of a Model probably denotes the recreation from a Period. The chic lines of your creation depend upon the silhouette. Simplicity with smartness and exclusiveness of Line and quality pleases those who have good taste.

In designing it is professional first to know your Silhouette line. This is the same as selecting your Block from which you are to make your Model, and add chic lines to carry out new ideas of adornment.

Under the first problem of Chemise Silhouette, we are planning a straight line Model and with a waist-line that is straight and about three inches below normal. The definition of a straight line Model would be that the seam lines would be as straight as possible. Keep your lines simple and do not rudely cut or use plastic form (that is to cover over and lose a good effect in line).

There are cycles in Silhouette Designs that repeat themselves Season after Season. The Chemise or Straight Line is one.

The Chemise Line is the simplest line and yet the hardest to create. After I have obtained my Chemise Silhouette Lines I select a bold design in *chintz* (this being a good frame line for such a design). Just a little above my Bust-Line and directly on my Body Line I relieve the Model by extending to the hem a panel of plain material (pique), 2½ inches wide. For a relief and still within the laws I have threaded under the straight panel a four-inch (satin-faced) ribbon. At the side loop it over and allow it to hang. This is placed at my Chemise-Waist-Line which is three inches below Normal. I have kept far enough from Center Front to keep a good straight panel front and in the back I did not thread the ribbon through. This keeping an Individuality. Reason correctly and do not work away from the subject.

Chemise Blocks

Take Block (the plain working Block or Draft) and fold the front back from the neck to the waist line, which is ½ of a dart in. Place this on the fold of the paper or material. Measure out two inches (place a Dot) from

your Chemise Waist-Line. Under the arm measure out One inch, and from that point draw down to the Dot two inches out from Chemise Waist Line and to a point seven inches down from Normal Waist-Line. From that point draw straight down to hem, which on a block should be about 30 inches from the Normal Waist-Line.

Back. Place Chemise Waist-Line on Back Block, and from this straight waist line on side measure out Two inches (place Dot). Do not measure out under the arm in the Back, but from your arm hole draw down through this Two inch Dot to a point seven inches from Normal Waist Line and then straight to the hem, which should be 30 inches from the Normal Waist Line.

This rule applies to any size and block.

Applying Springs for Fullness.

To put in fullness it is done by a term called springing. It is generally the decision of the Designer, as to just how much fullness is desired to carry out his ideas. Common springing of your Blocks is done by dividing the hem line into one-half and dot, then divide each half into a half and dot, thus making three springs—Back and Front the same.

Draw line straight up from these Dots to Chest Line and cut open with scissors. Cut a strip and apply it so that it will spread your draft one inch at the bottom and then taper up to nothing. You may paste in these strips or you may lay your draft upon another piece of paper and open these springs one inch at the bottom, pin down and then cut out fresh block.

Experienced Designers have the Straight Line Blocks made up in a Round-neck, Square-neck, and the Straight-neck.

Sometimes the fullness comes in the skirt and not in the waist portion; then you can divide the Chemise Block at the Chemise Waist Line. This you divide into one-half and then one-half again, making three springs, spring $\frac{3}{4}$ of the skirt length down with one inch springs. If fullness comes in the Waist spring up with one inch springs to or above Chest Line, by dividing into $\frac{1}{2}$ on the Chemise Waist Line and then the halves into one-half.

You may spring at any point desired, if flat in front then only spring at the sides. It all depends upon the Model that you have created where the springs go.

Modeling.

To get a straight line neck, take one inch off of the Center Front and put same on fold of material or paper, then pinch in one inch dart in the

middle of your shoulder seam. Then add under the arm one inch more to your Block, then from that point draw down to the Chemise Waist Line.

The change that is made in the Back Block is to place the tip of the shoulder seams together, then draw in the straight neck line, and take the portion off at the top of the seam. Add one inch under the arm as in the front.

Take flat pattern and lay down on your material and where springing cause small ripples press these down and cut straight, should it take length from any line just add that much to it. Never take away where you have added the springing. Leave half inch or three-quarter inch seam when cutting.

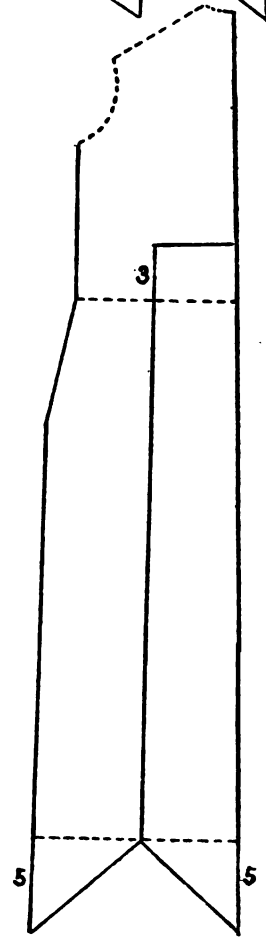
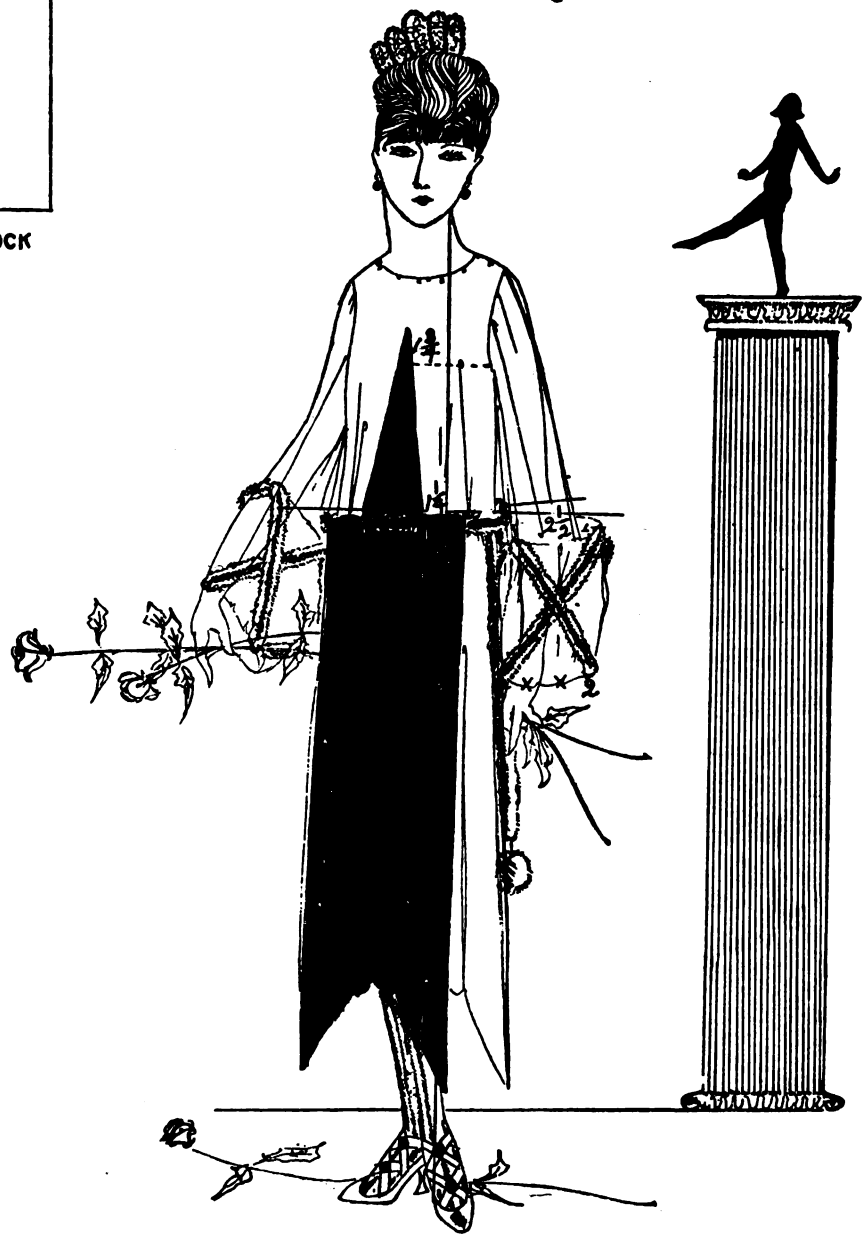
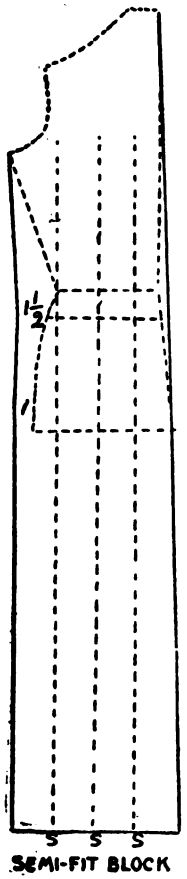
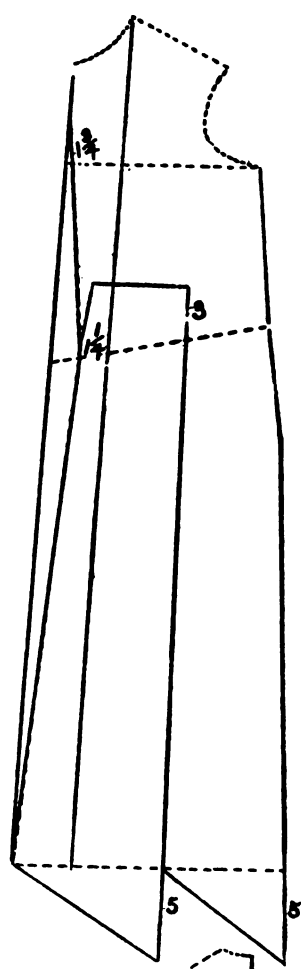
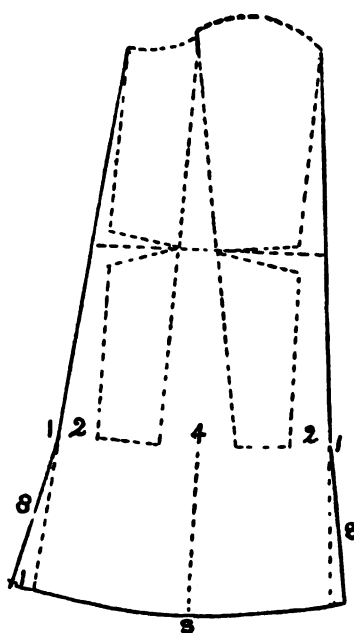
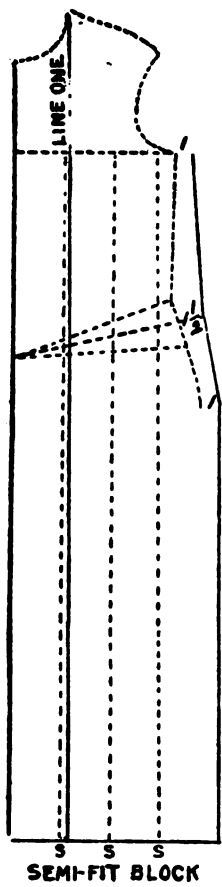
Take piece of paper with your thirds properly fixed and proceed to take off Model. If it is a third on the Sketch it becomes an inch on the pattern. Always take from the *line* of importance that is nearest to.

In diagram this straight neck is one-third down from Line One or Body Line and one half of a third up in front. The panel is placed one inch above the Bust Line as that is the nearest important line. The panel measures one and one-fourth thirds, but as I have stated, doubling panels make this $2\frac{1}{2}$ inches. Put your panel straight and evenly placed on Line One or Body Line to the hem. The Back is done the same on Line One or Body Line, which I have also placed for you on pattern.

Take your ribbon and place $1\frac{1}{2}$ inches above your straight or loose waist line and $2\frac{1}{2}$ inches below. Slightly cross your loose waist line between your Line One or Body Line and your seam line and then straighten the front line of ribbon by trimming. Thread underneath your panel. It is $2\frac{1}{2}$ inches from Line One or Body Line toward Center Front. In the Back it just goes under the panel.

It is according to Fashion decree how long your skirt is made from the regulation Block.

To make a one-piece short tight sleeve, put upper and underarm together of Sleeve Block (Back to Back). Measure up from elbow for length, this is 6 thirds.



Semi-Fit Creations With Refreshing Inspirations

The Semi-Fit Line denotes a little more expression of a Silhouette Line. It is a Line accomplished by the most extreme Leaders in New Ideas. It is a line that almost in itself expresses a "Jeune Fille" fashion.

The importance of an object is gained by satisfaction of Line, regardless of materials; therefore I have used Black and White Model. You want to distinguish by line value as much as possible. The object is to meet the human needs of the Figure. Line is an indispensable part of designing and demands thorough and scientific study.

Remember the Silhouette Line of your Model (the Semi-Fit Line) is that Waist Line which is half way between your Normal and your Chemise Waist Line.

In the Problem I have used value of line in panels. Using two materials but one value of line, making my lines harmonious. In the construction of panels I have expressed the same value of lines in two materials. Use the utmost simplicity with similar lines to bring in new ideas, always remembering value and laws of line. No matter how you reverse this the direct satisfaction of line value is maintained. Realizing this you have gained your object. Then you can turn your attention to the material to produce the Model, but remember your line value is first.

Semi-Fit Blocks

Take your plain working Block and turn your front back from the neck to the waist line, which is $\frac{1}{2}$ of a dart in. Place this on the fold of your paper or material. Measure out at your Semi-Fit Waist Line $1\frac{1}{2}$ inches, Dot. Under the arm, measure out one inch and from that point draw a line down to the dot measured out from your Semi-Fit Waist Line. At seven inches below your Tight or Normal Waist Line and on hip line measure out one inch and dot. From the dot on the Semi-Fit Waist Line draw down to that point or dot and then draw down perfectly straight, 30 inches from the Tight or Normal Waist Line.

Back. Measure out $1\frac{1}{2}$ inches from the Semi-Fit Waist Line and then from under the arm draw down to that point. From the Tight Waist Line measure down 7 inches on hip line then out one inch. From the Dot at the

Semi-Fit Waist Line draw down to that point, and then from this point draw down perfectly straight to hem, 30 inches from the Tight Waist Line. Draw Center Back down straight.

Fullness

In the case of Fullness, divide the hem line into $\frac{1}{2}$ and then $\frac{1}{2}$ again. Draw straight lines up to the Chest Line. Cut open and insert one inch springs, one inch at bottom tapering up to nothing. Back and Front should be sprung in the same manner. In separating your sketch for a Model be exceedingly careful in getting proper proportions and smart points on your Draft. Do not get a dowdy length or a badly cut space. On your sketch you must place the same properly and then measure from your important nearest line. You may separate your Block and spring as in Chemise Model. In the case of fullness your Design will show the number and amount of springs.

Modeling

Take your regular Semi-Fit Block and place on the fold of the material. Be sure that all of your important lines are placed in, such as Line One or Body Line, Chest Line, Bust Line and your Semi-Fit Waist Line. Your Block should be folded back from the neck to the $\frac{1}{2}$ dart in point on Center Front. Use the thirds taken from the width of the neck, transferred it is $1\frac{3}{4}$ inches. At the Semi-Fit Waist Line it is $1\frac{1}{4}$ thirds in toward Center Front. It is nearer Line One or Body Line so measure from that point.

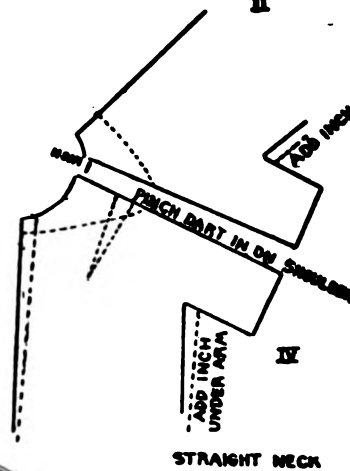
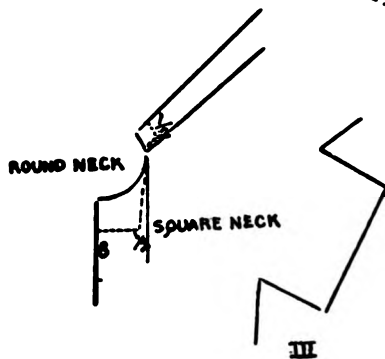
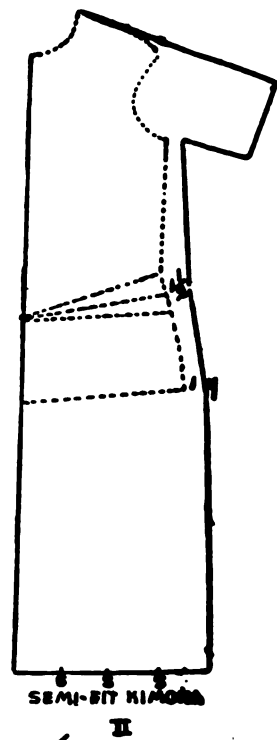
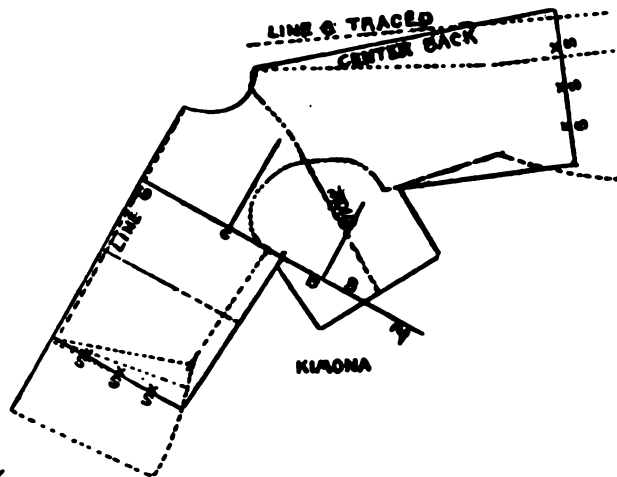
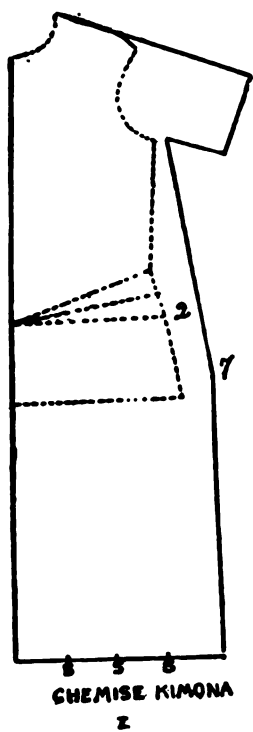
In the measuring of a panel you cannot gauge in thirds or inches, as the different sizes vary. It is gauged by getting position. You will note that the Black Panel sets $\frac{1}{2}$ way between Line One or Body Line and the Side Seam Line, so you place it half way on the pattern. In getting the folded over ends you always measure the amount which in the sketch is one-third. Add another one-third for the roll part, and then another one-third for the underneath portion. In this case making three-thirds in all, or three inches. The Black or Front Portion or Paneling is all drafted in one, also the Top and Side Panels are all drafted in one. In getting the points that extend beyond, measure from your hem in thirds, and transfer in inches. Fashion denotes the length of the skirts.

Back of sketch is transferred in same manner as shown on pattern.

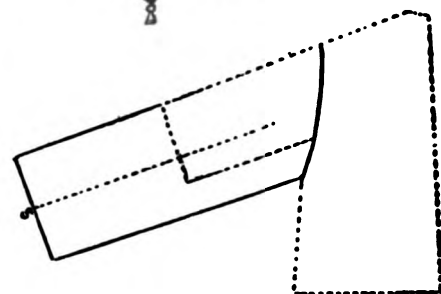
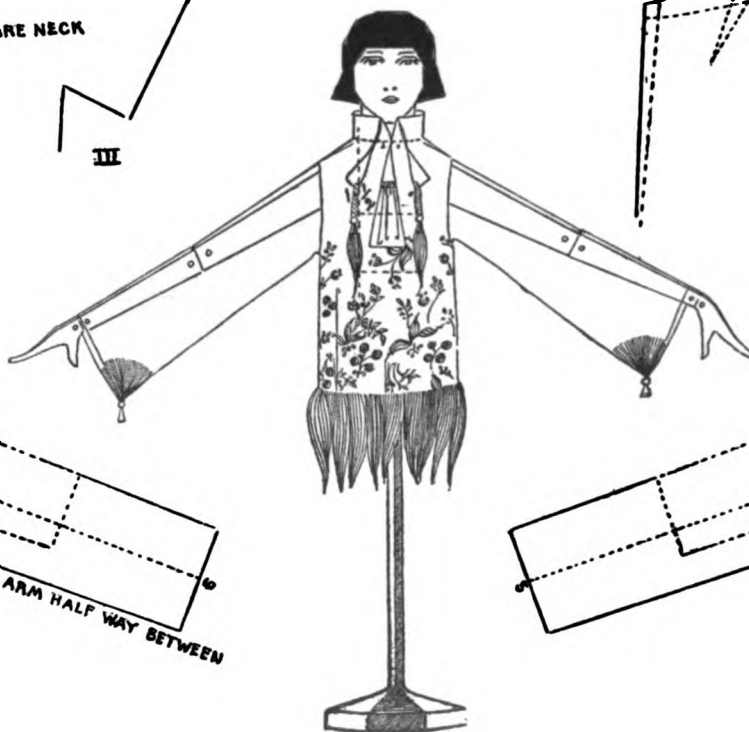
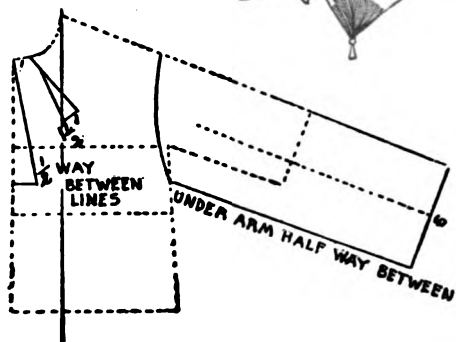
Fifty-six

Sleeve with a folded cuff.

Put your sleeve pattern together in the Bell-Shaped fashion, back to back with double measurements. This measures two-thirds; now make it four inches. Then you put two-thirds, or two inches, on each side of the seam. For the turn back cuff, first get the length by measuring down from the elbow and not up from the wrist. In this case it is $2\frac{1}{2}$ thirds from elbow; you know that it is $10\frac{1}{2}$ inches from the elbow to the wrist on a Model. First add an inch as this cuff folds back, then you add 8 inches, as it is $2\frac{1}{2}$ inches from elbow. For the flare we place one inch on each side of the seam. Draw back to wrist on each side. If you want a wider flare add an inch in the center. A spring is inserted in the pattern only by cutting open and pasting in a piece of paper one inch at the bottom tapering up to nothing.



MEASURE NECK
AROUND
MEASURE 1 INCH IN
AND CUT UP



Fifty-eight

Creation of Kimona Sleeve Models

The Specialists in the Composition of Lines bring out elegance and simplicity with youthful lines. In your composition of lines so arrange them to impress the beholder. Every line must form a harmonious part of the whole and not a hit or miss treatment. Whatever their shape the line must be seen under similar conditions. For instance, in the use of a Kimona Sleeve, offsets conflicting lines that are brought in by designing a set in sleeve. A joined Kimona Sleeve of different material is not so severe as a blouse with set in sleeves.

Your individuality determines your composition. In this particular case I have used a building line of pyramidal shape with two small and one large cuts. The triple idea and the usage of the kimono sleeve gave me breadth of space to work in. I avoided congestion. In designing you have an aim in view and by continual practice you will gradually broaden in your Creative Art.

In your conception of a smart design you may either work upon the lines of a bib, yoke inset, cuts as in the Model or possibly a new neck line with the edge of the sleeve and waist line in perfect harmony.

Pattern Making

First take a piece of pattern paper or tissue paper and place Back and Front Blocks, shoulder to shoulder, so that you may fold along the slope of the shoulder. Continue your Line Three or Chest Line which is on the Front part of the Block. Redraw it in on the front. Placing points A, B and C on Line Three. Between B and C divide space into one-half and from that point draw a straight line down to Chemise Waist Line. This is your underarm seam. Measure down on Center Front four inches and draw in Bust Line crossing the underarm seam.

For the regular Kimona Sleeve I would measure down about one inch from the Chest Line on underarm seam and then draw the width of my sleeve parallel with the top fold down to the wrist. There is no rule governing the width of your Kimono Sleeve. It will be governed by your Designing. To get the length of your sleeve you measure from neck across shoulder down to elbow and then from elbow to wrist. Cut the Front and Back under arm side seam the same.

Take tracing wheel and trace through Line Six so that it can be used in the back. Now turn your work over and draw a line with your Blue Square from the Back of the Neck point to a point where the length of your back rests on the traced through line. Cut off at Chemise Waist Line Back and Front.

The Center Front is cut out the same as the Block, the line that is turned back from neck to $\frac{1}{2}$ dart in. Trace or draw on all important lines, such as Line One or Body Line, Chest Line and Bust Line. You may also cut your Kimona Block along the fold of shoulder seam.

To add your Chemise Silhouette Line, you use half the distance between B and C. Then at your Chemise Waist Line measure out two inches and extend from under the arm down through that point and seven inches beyond Tight or Normal Waist Line. Then draw straight to hem, 30 inches from Tight or Normal Waist Line.

Do the same on the Back.

To add your Semi-Fit Silhouette Line, you use half the distance between B and C. Then at your Semi-Fit Waist Line measure out one and one-half inches, seven inches below Tight or Normal Waist Line measure out one inch. Draw from under the arm down to the point opposite Semi-Fit Waist Line and from that point down to the seven inch point and then down straight to hem. Make the hem 30 inches from Tight or Normal Waist Line.

Do the same on the Back.

It is necessary to add Springs to all Blocks, only eliminated in cases specially designed. You must add your springs to your Three Blocks, both Front and Back.

On the bottom line divide into one-half and dot, then on each side into one-half, making three springs. Continue the cuts for the springs up to the Chest Line. The Springs are one inch at the bottom tapering up to a gradual point.

There is a difference in necks. There are Round Necks, Square Necks and Straight Necks. We have the Round Neck upon the Original Block. A Square Neck is very easily applied, but the Straight Neck is more difficult.

Straight Neck: Take one inch off Center Front and place this upon your fold of paper or material. Then half way on your Shoulder Seam take out a dart of one inch. It is now necessary to add one inch under the arm and draw your underarm line down to Waist Line, which is Normal, Semi, or Straight.

Your Shoulder seam is smaller now. Match up the back, but do not take any darts out. Take from the neck and add your inch under the arm. Problem Three for Round and Square Necks and Number Four for Straight Neck diagram.

Modeling

Lay first your pattern upon your paper or material and proceed to slope off your design. It is well to cut your Model first in muslin, baste and try on. In transferring your design from Sketch to pattern you measure from your main lines, which are supposed to be very plainly placed. The thirds in the sketch become inches when transferred to pattern. The points have been plainly marked on your diagram. Remember previous rules as to doubling for cuts, also take your Model cuts from important points.



Sixty-two

The Mechanics of Fashion—Introducing Coat and Skirt

A Line which formerly was figure fitting in an Athletic sense, has now under Mechanical change become straighter. This line, in a two-piece suit (Coat and Skirt) on account of its pendulum effect would suggest Sports Wear. The principal of which is easiness of line and is of relative motion of Grace and Character. In Sports Wear, moving powers would be more or less in consideration, so in conceiving an idea, the problem would be to bring out straight, easy and non-resisting lines. Adjust your line sense to produce a multiplied effect of Mannish yet Feminine technique. Bold yet yielding to Feminine desires.

In this case the Design is of the very simplest effect. It is executed by the Scarf idea and drafting onto the same a pocket, a newer idea. Just face it, turn it back, and stitch it on. We have a Model Sportsman-like and yet not too extreme. The Skirt is a very simple affair of a striped sports stuff.

Pattern Designing

Coat Block: Take your Pattern Block and lay it on your paper or material about one inch or so in from the edge of your material (Center Front). Under the arm measure out one inch; at the Straight Waist Line two inches. From under the arm and through the two-inch point we draw a line down nine inches further than the Tight or Normal Waist Line. Under the arm we measure down one inch for a larger arm-hole because it is a Coat. We curve in free hand our arm-hole. In springing or adding fullness put in regular springs. Two of these springs may extend higher than Chest Line.

Back: You do not add the inch out under the arm, but you measure out your two inches at the Loose Waist Line. You also make your arm-hole one inch larger. From under the arm you draw a line down through the two inches at the Loose Waist Line, and extend nine inches below the Tight Waist Line. In springing for fullness in the back, divide into one-half and one-half on each side, making three springs. You spring two of these up and through the Chest Line. You then add three extra springs making six springs in all for the Back.

Sleeve: To draft a large sleeve measure around your arm-hole and dot in that amount in the perforation on that part of the Red Curve that is pre-

pared for the sleeve. If you have not the amount on curve, just continue on same slant and dot every half inch until you reach the given amount. All other principles are used as per sleeve rules and regulations.

For a good Sports Sleeve—Cut the Sleeve Block at the elbow and separate one inch in front, as per cut for Sports Sleeve. Do same in both Back and Front. The width of the sleeve is optional. Be sure to allow plenty of room.

Skirt: Take your plain working Block and place on paper or material. Measure out on your Normal Waist Line at hip one inch and from that point draw down seven inches, touching hip curve, from there down perfectly straight to hem of skirt, on a block should be about 30 inches from the Tight or Normal Waist Line. For Waist Line take your V 3 of your Red Curve and put it at the one inch out point of the Waist Line and draw your Waist Line curve towards the front.

To add fullness divide the bottom line into one-half and then one-half on each side of this point. Draw from these points up to Waist Line. Cut the line open and insert a piece of paper spreading one inch at bottom and tapering up to nothing. Spring everything by the rule of one inch.

Back: Take your working Block and place on a piece of paper or material. Then measure up in Center Back $\frac{3}{4}$ of an inch. At your Tight Waist Line at the hip measure out one inch, seven inches down from the hip line measure out another inch. From the Waist Line inch draw down to that point and from this point straight down to hem. Make length 30 inches from the Tight or Normal Waist Line. For the curve of your Waist Line take V 3 of your Red Curve and place on the Center Back and draw down the curve towards your inch out on side seam. In adding fullness for your block, divide the bottom line into one-half and then one-half on each side, making three springs in all. Draw lines up to Waist Line, cut open and insert a piece of paper spreading one inch at the bottom and tapering up to nothing.

In making a full skirt you can make your springs go right through if you wish on the first springing, making one inch at the top and one inch opening at the bottom. Add as many springs as you desire.

If you want a peg top skirt you add more springs from the top down, making your seam lines tapering in, or if you wish a flare at the bottom add more springs to the bottom, making your side seam lines tapering up. Spring $\frac{3}{4}$ length up or down.

It is well to know now that you cannot get springing by simply adding

it to the sides. You have to open and insert it. It is done in the pattern only, paste the paper springs in or baste the material springs in. Use springs in the Pattern only.

In the case of gores, put front and back together; take and divide the amount of gores on the Waist Line. From each point measure down nine inches, and one-half inch on each side, draw to opposite points so that the lines will cross and then continue onto the hem. Make as many gores as desired but divide evenly on the Waist Line.

Modeling

Take your regular Coat Block, as the Scarf extends only two inches over from Line One or Body Line. It is only necessary to place it at that point on the edge of your paper or material. Lay the material double if you can get it out. Use straight shoulder as it is preferred. For making Shoulder Seam directly on top of shoulder, take one inch off on Front Block, draw straight shoulder seam and add one inch up to Back Block, drawing straight shoulder seam.

Use regular Sports Sleeve.

In case of drafting for the Scarf take your regular plain Block, with all important lines on. This Scarf falls straight down Line One or Body Line. It measures one-third on each side of Line One. As you have been advised, all panels, etc., are doubled so when transferred onto pattern it is two inches on each side of Line One, making the full width four inches. It is two inches below the edge of the coat and eleven inches from Tight or Normal Waist Line. In measuring for the pocket, it rises one and a half inches above Loose Waist Line and two and a half inches below Loose Waist Line. In getting the width of the pocket you know that the Scarf is four inches across. We have to add an inch for the turn, making five inches. It extends three inches over the inside line of the Scarf, so total is eight inches. The outside edge of the pocket is one inch longer. We add same and taper to the inside. It is faced and turned back for effect. The edge of the scarf is fringed.

In drafting a Collar of this design, you take your pattern and measure around the neck. Draw a straight line to that length. Divide it into one-half and whatever the back of the neck is, measure up that amount. If it is a size 16, the Back of the Neck will measure $1\frac{1}{2}$ inches. Measure up $1\frac{1}{2}$ inches. From that dot draw a straight line the width of the collar. The

measure taken in thirds is five thirds. Line is five inches on draft. Draw straight up five inches from end points. From top measure out $1\frac{1}{2}$ inches or whatever the Back of the Neck is. Then from the neck line of your collar draw up to those points. Curve the top edge. In this particular Model there is a slight fullness in the back, from the neck line up. Spring from the bottom line up in center and one inch on each side. Slant these two springs slightly and spread springs one inch at the bottom and taper to nothing.

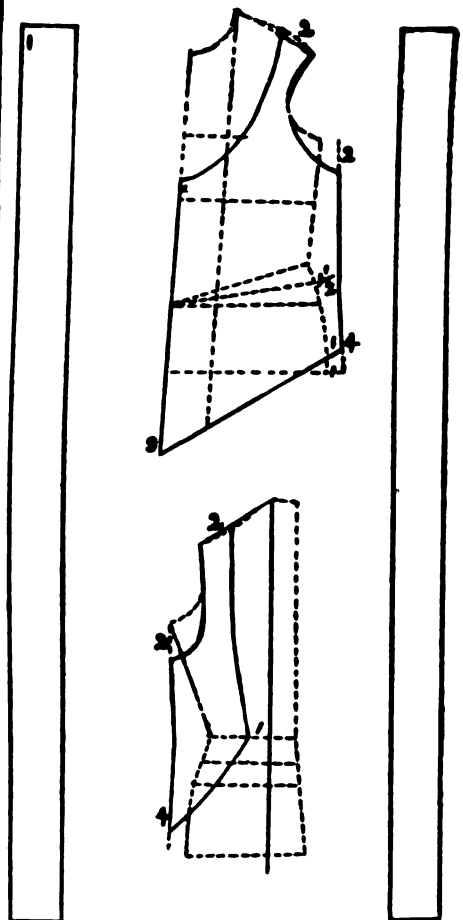
Cut with a half-inch or a three-quarter-inch seam.

In this particular Sports Skirt make your three springs directly through, and then add three more springs that go directly through. Making six springs for front and six springs for back.

For drafting the cuff measure around your sleeve on the pattern. Draw a line to that length. Make your cuff two inches wide, as it measures one-third on the Sketch. Make cuff double and put on a one-inch band. Round corners.

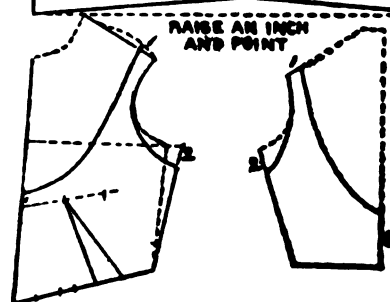
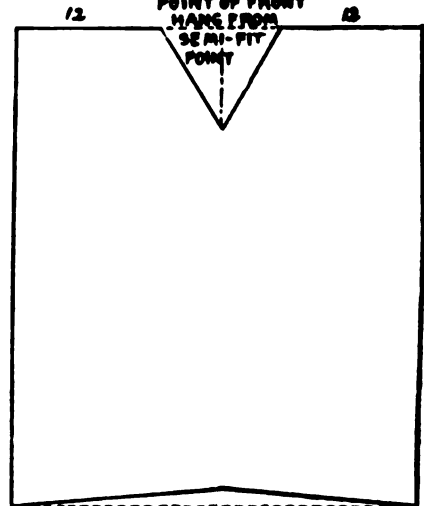
For Belt measure around loose waist line and swath with scarf.

Sixty-six



PANELS CAN BE
SEPERATED OR
CUT IN ONE

CUT OUT TO FIT
POINT OF FRONT
HANG FROM
SEMI-FIT
POINT



Sixty-eight

Essence of Simple Line Balance

Relation of Line

We come into true balance in the way of designing, in which the force of both sides is suspended for graceful movement. The same Silhouette Line is obtained by equalizing your balance on each side of Silhouette.

We find that it is essential to keep our work well connected. Do not cut or strip your side lines, but hold to fine line balance. A good example of this is the taking of a straight piece of material, drape straight across with sufficient end lengths that hang in a cascade formation on each side. In this case you would naturally compare both sides of your silhouette and design your entire Make Up in sensible balance.

In fine balance use precaution in arrangement of even drapes and hangings, so your designs will have an even number of swings on each side as odd numbers will never be balanced.

The captivating quality of a design is lending and converting individuality to the Creation. An alluring effect is gained through rich and attractive line.

In Designing according to formation rules we must assemble similar lines. We bring this into our Designs by Relation of Line. In Bodice Design I have a Semi-Fit Line. There is no other formation of line so acceptable as the character expressed in the angles of cascade lines. These formation lines can even be used in reversed order. I might have designed the Bodice first then the Cascade. It all depends on the relation of line and its proper formation.

In designing the White Salome Velvet, I have used the extreme decollete. The lines of the Bodice or the top part are upon the Semi-Fit Lines, extending to a nine-inch point with only four inches at the sides. Across the front and upon a line straight across from the four-inch side seam point, I have taken the straight of the material with ample extensions on both sides to make cascades. These I attached on the side seams, cutting out the point nine inches in on this piece of material. At the bottom I cut up one inch in the Center Front and taper to the ends. This is the simple way in which the front is draped. The train is draped by taking a piece of material ample in length. The width is sufficient to rest one inch from side seam on the end of the Bodice and connects with the line of the decollete. In the center it is

split down to below the knees to still carry out the pointed balance line. It then falls upon the floor in a solid mass. Carefully study this formation and you will note the very true collection of balance line work.

Modeling

Take your regular Drafting Block (any size that you prefer) and place upon the fold of your material. You always turn to your seam line first. Measure out one inch under the arm $1\frac{1}{2}$ inches out from the Semi-Fit Waist Line, and seven inches below Normal Waist Line one inch. Connect these points by side seam lines. Your decollete neck line is one inch higher than the Bust Line, passing Chest Line one inch beyond Line One, and the width of the shoulder strap is two inches up from the tip. Under the arm it is two inches lower. Lay in the neck and arm line curves. The extension below the waist front is nine inches and on the side seam four inches. Cut out with a $\frac{1}{2}$ or a $\frac{3}{4}$ -inch seam throughout. Use your straight line shoulder.

Back: Follow your same silhouette lines as per your Block as in the Front. All proportions are the same as Front as to width of shoulder strap, under the arm and side seam lengths. The back decollete drops to one inch in from Line One on Normal Waist Line and then connects with side seam.

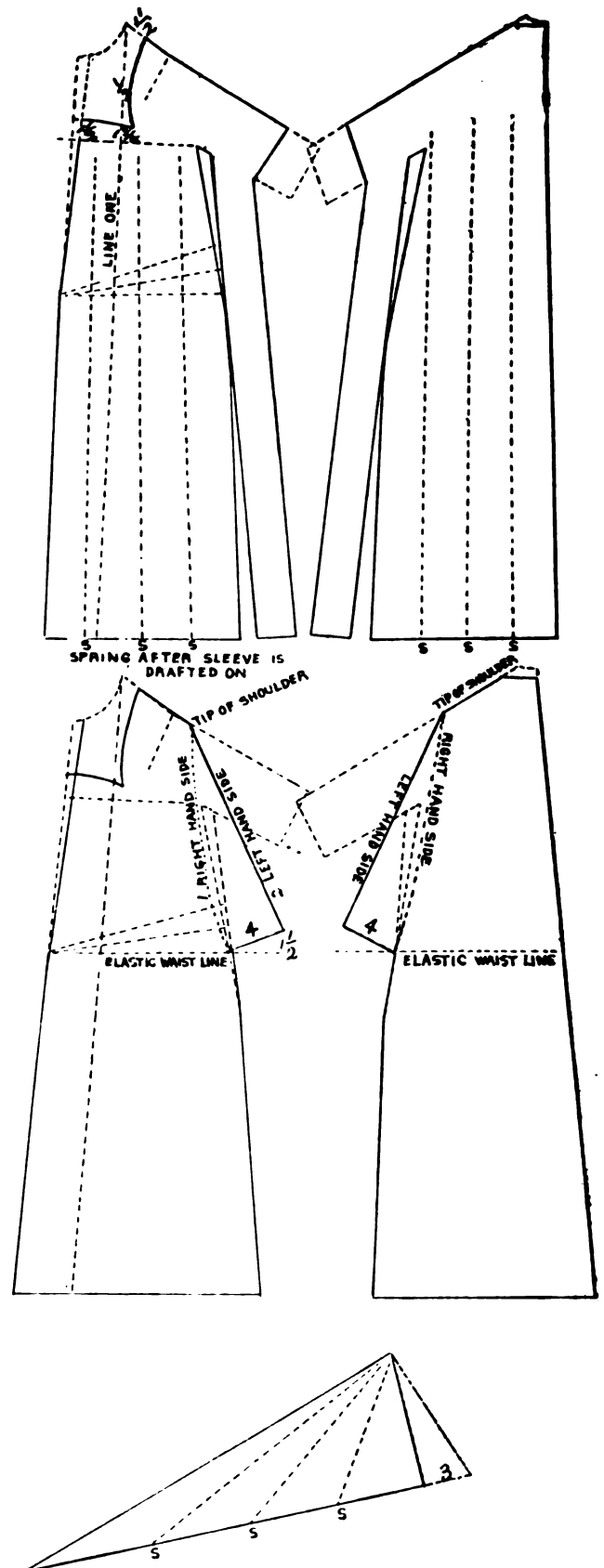
Take your length of material for center front and allow at least a 12-inch extension from side seam on each side for the fall of the cascades. Place it even on center front on a straight line right across from where your Bodice side seam ends. Then cut away your point with at least a three-quarter or an inch seam. The end of the drape is tapered up one inch shorter in the front than the sides. Allow about a three-inch hem to be faced back. In getting the width of the panel and train, measure across your Semi-Fit Bodice back on the bottom line and make it the width within an inch of the side seam line and the decollete line. Double the same in measurement, as you have two sides.

Your foundation lining is the French Bias, taken from your Lining Chart. Cut out neck and under the arms the same as outer bodice, but make shoulder strap one inch in width.

The decollete part of the back is cut on the same lines as the Back Bodice. Make shoulder strap one inch in width, the same as Front. The Center Back decollete is three inches above the Waist Line and takes the curve up to the shoulder. The opening is in the back.

The skirt is a regular peg top skirt, that is a regular Block sprung three times from the bottom up, and four times from the top down. Each three-quarters the length of the skirt.

Make the lining that is underneath of white charmeuse. The decollete part of the back in white Salome Velvet. The Skirt is of White Salome Velvet. The Gown is trimmed with pearls.



Seventy-two

Opposite Silhouette Logic

Expression and relation of Line on same Model is produced by different Design of Line on each side (Contraries).

The treatment of such a Model must be accurate. If the opposite sides differ in both quantity and quality, it will be contradictory in design. If we logically carry our Lines with balance treatment, relative and still expressing a difference, we have made no falsity of Line.

Work now under the progress of thought and endeavor to design with Psychology of Line. Give equal value to your different sides, still do not create them so different that the sides will have the effect of two frocks in one. Your purpose depends upon the Silhouette that you have created in mind's eye. Naturally if you are working on opposite silhouette your thoughts would be the sides or side lines. The theory is to apply simply and scientifically.

You must distinguish your sides with a two-fold idea. Bear in mind that your judgment independent in treatment must bring your single object out in opposite independence with mutual relation.

Direct judgment of right and wrong lines can be more clearly expressed here.

The Problem shows the Lines are based upon the Chemise Silhouette. I am calling your immediate attention to the fact that the Sleeve (Kimona) is cut entirely with the Body part of the Model or Slip of this Creation. On one side the sleeve is boldly shown for its simplicity and newness. The sleeve strips are threaded through the garland of flowers at the waistline and then continue down between the cascades. This side of the Model is finished with two cascades below the waist. We have now completed one side of the silhouette. While the other side is treated logically, using above the waist a small cascade drop. Both sides have the streamer sleeves but the cascade will partly subdue that side. The strips of the sleeve on the opposite side hang loosely below the waistline, and slightly tacked to the end of the cascade above the waist.

Modeling

Take a regular Kimona Chemise Block (*unsprung*). To put in the neck of this particular design, take one inch in off the front and lay on the fold of your paper or material, pinch in a one-inch dart on the shoulder, and under the arm you add one inch. This is a regulation method. Now see that

all important lines are properly placed for the taking off of your Model according to the rule of Thirds. Your sleeve formation comes first. Instead of drawing your line under the arm down to the Chemise Waist Line only, continue on with this line to the hem of the dress. This is the line that you have added one inch under the arm. The width of your sleeve is four-thirds; transferred is four inches. You draw your outside lines straight with the line under the arm that you have just drawn. Then you draw your top or sleeve portion of this Model straight with your sleeve edge. Cut up under the arm from the Chemise Waist Line to arm-pit. The strip belonging to the sleeve is separated from your Chemise Waist Line. You will now draw your regular chemise lower portion of your Block. You spring only your Chemise Block by separating into one-half between the Center Front Line and your Side Seam Line, Dot, and then into one-half on each side of this dot. Draw straight lines up to Chest Line, open and insert your spring by spreading one inch at the bottom and tapering up to nothing. The neck is taken off as follows: Center Front from Chest Line $1\frac{1}{2}$ thirds up; Body Line or Line One one-third up and a three-quarter-extension over Line One or Body Line. Half way up on Line One or Body Line it comes within one-half of a third and on the shoulder from Line One or Body Line $1\frac{1}{2}$ thirds. These all transferred are inches.

Back: The plans of your Back are worked out in the same rules as applied to the front. Do not forget your regulation rules for the straight neck with matching the shoulder tips or Kimona Sleeve tips and taking your inch off at the top of your neck, add your inch under the arm. Follow your rules for the sleeve and side lines the same as the front.

This underslip is made of crepe.

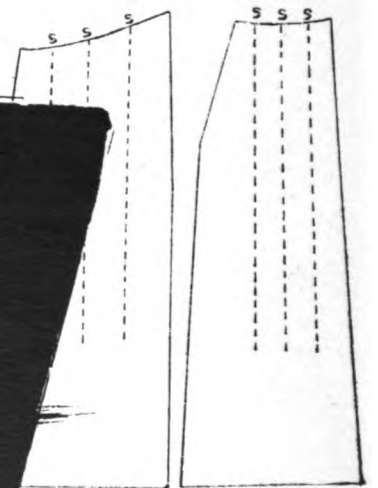
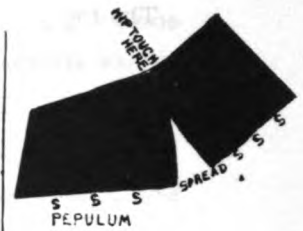
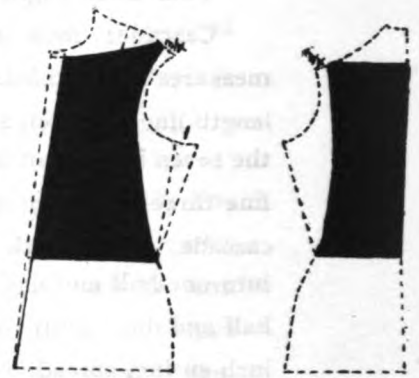
Your outer garment of paneled effect is worked over the same block using the same neck opening, measurements, etc. Now, for your different silhouettes, remember your ideas are different. For instance, the dotted line marked One (Right Hand Side), connecting the tip of the shoulder to the Chemise Waist Line is slightly curved. You can draw this in free hand or by placing V 5 of your Red Curve and running that curve up from the Waist Line. This is your Right Side. Your Left Side has the projection, which when cut will fall softly into a cascade. Measure out four-thirds and the projecting point is up $1\frac{1}{2}$ thirds above the extension of the Chemise Waist Line. From this point draw directly up to the tip of the shoulder, marked Two (Left Hand Side). The rest of your Block is your regular unsprung Chemise.

Seventy-four

Your Back Right and Left Sides are planned and cut the same.

Cascade: Measure down the width of your cascade in thirds. This one measures seven-thirds. Take your Blue Square and draw a top line and length line, as much as it is to the hem of your dress. Then from the end of the seven inches out draw down to the end of your line. Drop down on this line three inches, now draw up to the corner. This line is the top of your cascade. Between the end of this line and the end of the cascade you divide into one-half and dot, and then on each side of this dot you divide into one half and dot. Draw lines from dots up to the corner. Open and insert a one inch spring, spreading one inch at the bottom and tapering up to nothing. In cutting this spread out the line where the springs are and any puckering in your pattern on the other lines press down and make a tight dart. Cut the line above this dart straight as if it were not there.

The top portion of this Model is to be made of Velvet with a Fashioned Girdle of Roses.



Seventy-six

Line of Suggestion

Often another Idea is created by Suggestion. It is the experiment of bringing onto our Models the outlines from some other direct object. It is the association of lines that have the advantages and usages. They are precisely different but at the same time might express their origin.

Your mind can easily pass from one thing to another gathering suggestions, cultivate good sense and develop similarity of ideas. These conceived ideas by the proper following up will form objects and designs.

In the Problem given I received the Line from a Lamp Shade, thus the association leads to the effect through the connection of ideas. Do not carry a too exact reproduction but just the idea to a certain extent (a similarity of line). Through your mental connections you will gradually form lines with the knowledge of your Architectural Anatomy. Be able to place same in proper position and advantage upon the Body. The Laws of Association are of the greatest importance and factors in Designing Art.

Lines of suggestion are produced by looking for Ideas in the simple forms of association by transferring your sight sense from one object to another with the proper grouping. Form your sense of discrimination in order to drop the heavy parts, leaving the delicate silhouette lines. A gentle expression as in the Lamp Shade Gown.

Modeling

Take one inch off the front of your Block and lay that on the fold of your paper or material, as this is a straight line neck. Pinch out your one-inch dart on the shoulder, and under the arm you add your one inch. From this point draw down to your waist line. The point of your shoulder is $\frac{3}{4}$ of a third up. The width $\frac{3}{4}$ of a third. Then draw straight across for the opening of the neck. The Back is placed in the same manner. Put the tips of your shoulder together, so the inch will come out at the top of the neck. In curving both back and front get the curve of the arm hole and then straight down.

For the bodice (underneath) use the same Block, only take the remainder of the $\frac{1}{2}$ dart off of the front. You remember that you took $\frac{1}{2}$ of a dart in on your Tight-Normal Waist Line. Now take the other $\frac{1}{2}$ of your dart in. For the Back use the regular Block.

Use the bottom part of your Block or Peplum of your Block. Take the front and divide into $\frac{1}{2}$, dot, and then one-half on each side of this dot, making three springs. Open and spring up to waist line, spread and insert a piece one inch in at bottom tapering up to nothing. Do the same with the Back. Put Back and Front together after they are properly sprung, touching sides at top and letting same spread at the bottom. Then cut one piece Circular Sprung Peplum, seam back and front. Gather onto a steel wire. Hang lace from the edge of this.

Use the regular peg top skirt underneath. It is made by taking your regular Skirt Block that has been sprung three times, and on the waist line divide into one-half and dot, then take and divide into one-half on each side, draw lines down $\frac{3}{4}$ the length and open and spring, inserting one inch at the top tapering down to nothing. In like manner make the Back.

The Model is made of Black Duchesse Satin and Metallic Lace (Silver).



Eighty

Theme of Line

An established fact is that the Theme of Line or Knowledge of Line is derived from something already suggested. An old saying "Nothing New Under the Sun"; in this case it is making something new out of an old idea. Your Base Influence of Line is taken from Historical Compositions. The variations are to be brought up to a modern state. It is the evolution of Historical Silhouette Lines or Present Day Influence from some Country. Should your Inspirations come from Periods modernize the line but still enlighten the Model with the same atmosphere. For instance the Wedding Gown, Bouffant in Line—Spanish Influence and Adaptation. Adjust your Line Form to the Present Day Ideas. Reproduce your work with relative values but do not make your lines an exact duplicate; vary with your Individuality.

It is permissible to have the skirt a copy of lines with a modern bodice or just the opposite. Some influences are reduced in design while others are exaggerated. The responsibility of the Design depends upon the interpretation of the Designer. A Trend is a Style of Line that is adapted by a Majority. For instance the Spanish Influence of this Season is one of the popular Trends.

Modeling

Take your regular Two-Darted Lining Block and convert it into a Kimona Sleeve Block. This is done the same as any Kimona Sleeve Block is made up. Refer to your Kimona Group. The Body Part is made with Two-Darts.

To make a one dart with a straight neck, proceed as follows: Take one inch off of the neck and lay this on the fold of your material or paper, pinch one inch dart in center of Shoulder Seam and add your one inch under the arm (this is your under arm side seam). Measure in from this side seam one dart, dot, then draw line up under the arm-pit. This is one dart. To have one dart in the center of the two darts is as follows: On the Bust Line between the tips of your two darts, divide into one-half, dot. Square off directly below that on Tight Waist Line. To square off means to get your point directly underneath the point above. Take one-half of your dart on each side of this point on the Tight Waist Line. Take the Red Curve and put V 5 face up

Eighty-one

and draw in your right side and V 5 face down to draw in your left side of your dart. The dots denote the route of the one darted pattern. For your straight neck measure down one inch in front and one and one-half inches on the shoulders. Sleeve measures two inches under the arm.

The Back is drafted from your regular straight neck Kimona Block. It is made up in this draft with the one inch added under the arm. Match up your sleeves so the inch will come off at the top of the shoulder, as in all previous straight necks. Lay patterns together and get line of neck, then just straighten neck line across. Sleeve measures 2 inches under arm.

All formation rules are used in drafting this Back of Kimona Block as tracing through Line Six to obtain the position for Center Back, etc.

Skirt: Take your regular Skirt Block that has been sprung three times. Measure out nine inches with the same slant as the Waist Line of your skirt. Then draw your new side seam down the same slant as the side seam of your block. Divide your added portion into one-half, dot, then into one-half on each side of that and dot, then in between each one of these points divide into one-half, dot. Now draw lines down $\frac{3}{4}$ the length of skirt. This makes six springs. On your regular skirt portion divide on the Waist Line into one-half and dot, then on each side one-half again, dot, then in between one-half again, dot. Now draw lines from each point down $\frac{3}{4}$ the length. This makes six springs. Open and spring one inch at top in each line, tapering to nothing. If you care to you can just open these and pin onto another piece of paper and cut out a new pattern. Be sure and keep the marks of your springs. The bottom part of the skirt is made by springing every other one of these springs up to the Waist Line.

The Back is drafted the same as Front.

This is the only rule that properly and evenly balances a Bouffant Skirt. To get the proper effect you will have to resort to springing for Chic Lines.

After the Model is properly put together and ready to hang, cut away the portion that is draped in lace. Take this piece and lay on the lace which has been properly pinned in for fullness. Cut the lace out with the proper extension under the front and back edge. Lines across diagrams show how portions for lace is cut away.

Now make a wire extension for your sides to be held in place. Take a piece of tape for waist, so that it will open in the back. Put a piece of elastic around hips seven inches down; fix so that it will open in the back.

Take a piece of silk covered edge wire, bend so that it will extend nine inches out on the hips, and about four inches over on back and front hips, so that you can tack it down on the elastic with good support. Take three pieces of tape and put in supports from the wire up to the waist tape. These extensions are always used in the support of Bouffant Lines.

For your lining of this Model make your pattern from the same Bodice pattern using Crepe de Chine (white). For the skirt underneath use a plain skirt Model (Crepe de Chine). French Seam throughout.

The material used in this Model is Satin Faced Heavy Crepe (white). Princess Lace interlined with Crepe Georgette (white). Orange Blossoms and Lillies of the Valley edge the skirt where it is cut away and white satin faced ribbon forms the Heart on the side. The Court Train is of Silver Brocaded Satin, and has an extension on the floor of five yards in length. It slightly tapers from the shoulders, folded in to the width of the shoulders, then gradually extending and flaring down to almost the width of the Brocade at the end. It is slightly rounded at the end starting about four inches up on sides. It is lined throughout in White Crepe de Chine.

The Court Train is harnessed on by silk ribbon. Take and run it over the shoulders and across in front (from opposite sides), connecting on piece around waist. Come straight down from shoulders to waist line in back, securely tack. Besides tacking the train to this, hook on the shoulders of Bodice. The harness worn underneath tied about waist will gracefully carry the weight of the Court Train.

The Bridal Veil is made of Bridal Net. With Coronet of Medallion of Lace Heart Shape, and a Pearl Bandeau.



Eighty-four

Discovery of Line

Models when they have characteristic lines almost speak in the language of the Country they represent. The Discovery of Line is of practical importance. The surface part (Front and Back) of the Design justifies sufficient co-operation to the line formation. Ornamentation to the actual wearing ability suggests modern discovery. It is the capacity of the Designer to present an absolute likeness. It has the faculty of comparison to be just "Up to Date Different". The sensitivity of difference is probably bringing the idea from a Male Costume and introducing it into a Chic Model for Milady.

In your designing you must be able to discriminate and limit your line conditions. Do not combine line discovery from one source or Country with that of another. Make it purely Russian or Chinese or from wherever you have gathered the valuable lines.

The Russian Discovery given in this problem comes in general lines, but sets forth no exactness. The suggestion of lines might have originated from a Drosky Driver's Coat or a specific Period. It bears strict resemblance through line masses and formation. This Coat Frock is a valuable determination of the Laws of Designing (front, sides and back) keep vibrating this idea. Other unrelated lines because of their saleability and popularity may be brought into the Design; for example a Surplice Front, High Collar and large Kimona Sleeves. The fullness of line up and below the Waist are strictly the Russian discovery of line.

Modeling

Take a regular Kimona Chemise (with round neck) that has been properly sprung three times (Front and Back Blocks). Cut it straight across at the Chemise Waist Line separating the Blouse and the Skirt parts of the Block. Take the upper portion and spring up three more times from the waist up to Chest Line. Divide this line into one-half, dot, then into one-half on each side of this dot. Making three springs. Insert a one-inch spring, one inch at bottom tapering up to nothing. Take the Skirt portion and spring from the top down three times, divide this line into one-half, dot, and then on each side divide into one-half. Draw lines down three-quarters the length, open and spring one inch spread at top tapering to nothing.

Eighty-five

Be sure that your Important Lines are put on the pattern, such as Line One, Chest Line, Bust Line, etc. Take a piece of material or paper and fold so that it is double, as we are going to draft a Surplice or a fold over Model. Turn your attention to the extension side. This is the side that laps over and must be drafted first. The end of the Surplus Line on your Waist Line comes within $1\frac{1}{2}$ inches of your side seam, so measure that amount in on your pattern. On Bust Line three inches from the side seam. This is nearer your side seam than your Line One so it is taken from that point. On Chest Line this line comes within three inches of Line One. But it comes on the right side of the Line so we still continue our Surplus Line. This line continues up to one inch over on left side of Line One at Neck. Trace through your Surplice Line including the round neck. Also trace the Waist Line.

Take this piece of material or paper that is turned under and turn it out, as this is the Surplice Side of your Model.

The Sleeve is made regular length, add one inch out on each side and slightly curve seam, divide into one-half and add spring up to elbow.

To draft standing collar onto the Model, draw straight line up from your shoulder seam 5 inches, in center front draw straight line 5 inches up, add out one inch on each side. Then slightly curve down to the neck line. Divide into one-half on the top line and add one inch spring, spreading one inch at top and tapering to nothing at end. In putting this on the fold of the material of paper just straighten this back after it has been sprung, putting a dart in at the neck line on shoulder seam, then add what you have taken out above.

Of course, in this Model your front is Surplice. Put your other side on and add the extension over as you would in any Surplice.

The Surplice of Skirt is drafted in same manner. It is $1\frac{1}{2}$ inches over from side seam; draw straight down to an extension below the hem of $1\frac{1}{2}$ inches. When you turn this out taper it around to side seam on opposite side.

The Back is drafted in the same way. The Collar is drafted on by drawing a line from the Shoulder Seam up 5 inches, then out one inch. Draw a curved line back to the Shoulder Seam and Collar Line, Spring one inch in center back. At this inch point place your Center Back on straight of material as shown in diagram.

In placing on the trimmings. You get the width by measuring up one inch on Shoulder Seam from point of shoulder. Draw a line down parallel with Line One, which is the inside line. Measure your back from the

Shoulder to the Waist Line (on Pattern) and add that from shoulder for length of Scarf. This Scarf hangs loosely from the end of the Surplice Line, over the shoulder and down the back, as seen in the Show Window behind the Model.

Below the waist the band continues down within three inches above the hem with the same width as the Scarf. The Band continues around the Model.

In putting this Model together at Waist Line use a heavy cording of the material.

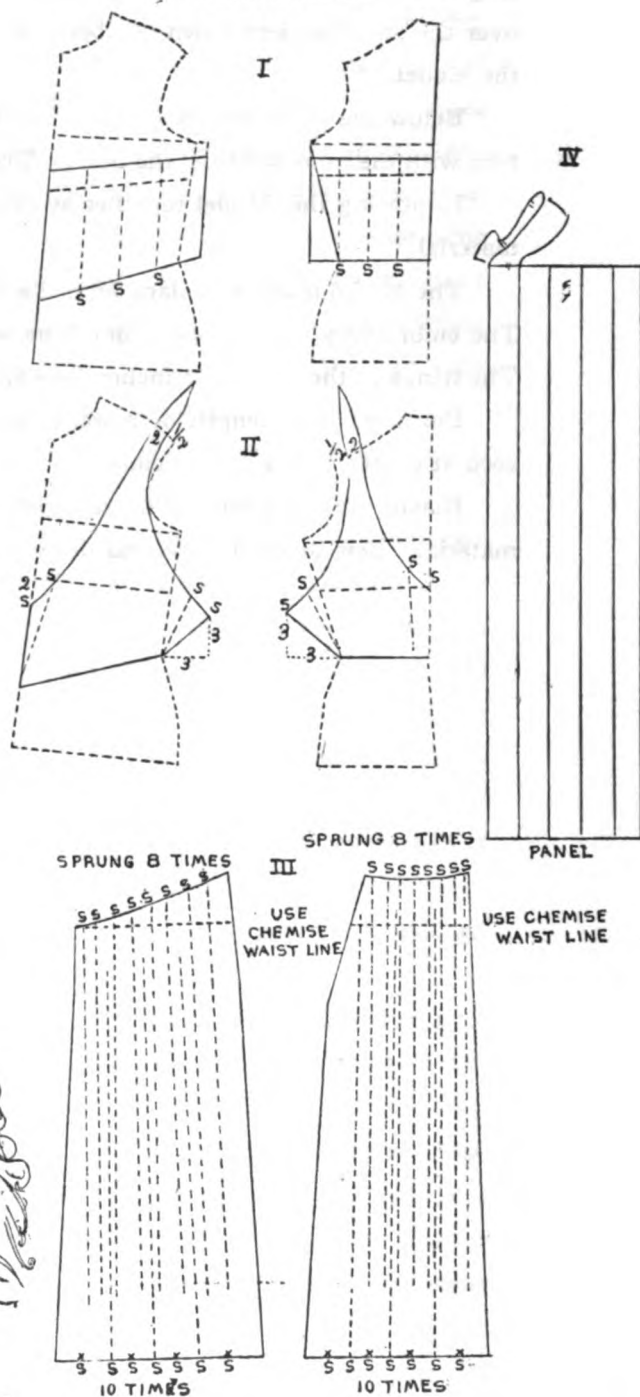
The Model is made of dark blue silk Duvetyne with Scarf of Kasa Cloth. The embroidery is of dark red and blue wool worked on in old gold threads. The fringe at the back is 15 inches long and made of the same old gold thread.

Cording: Cut length of material on the bias two inches wide. Place cord at center, fold and sew close.

Elastic Waist Line: Pin straight band any width on under side of material. Sew at each edge and draw elastic through.



BLIQUE BODICE



Influence Sensation of Line

By Mutual Relation we shape and form something else. Through the "Art of Design" we practice this extensively. External Lines have valuable power in points and lines for Inspiration. A Sensation of Line is to receive it from another direct object that has excited you to use it on a Model.

The shape of the Problem shown is taken from a Basket. We apply only outlines of objects.

Perceive things that have quality of Line then your structural ideas will express them in design. Your rights of judgment must be fixed and defined, not to extreme, but bold.

Recognize and distinguish, through Line Formation, outlines of delicately formed "Objects of Art", such as the lines of the French Basket. Through design it is recognized only by outlines still wearable in effect and saleable in its simplicity. Remember in modification of the object the influence of the object must predominate.

Modeling

Take your regular working Block. Lay on the fold of your material or paper, proceed with your regular working thirds. Remember what is third on the sketch becomes an inch on the pattern. You will use the Normal Waist Line. It is the Basket effect that we will draft, Cut 2. To get the projecting point we must measure out three inches, follow dotted lines, then up three inches, then draw down to Waist Line. Preparing for springing to get the Basket effect, you add one inch on your seam line, tapering into the Waist Line, then two inches up from the original seam you add another spring. Cut down to waist point, spreading one inch at the top tapering to nothing. Measure up one-half of an inch on the shoulder, the width of your tie measures one inch, so doubled makes two inches. This is the width of the shoulder strap. The extension measures two inches; you also double for length to tie over—making four. Curve your line down to the point of the Bodice. The Front portion drops two inches below Bust Line. Make the curve from shoulder down to this point, pass one inch on right side of Line One. This is on the fold of the material or paper. We cut open the center spring straight to the waist line and insert a one-inch spring, spreading one

inch at the top tapering to nothing. Two inches from center spring on each side we spring, making three springs in front.

The Back is done in some manner.

The Bodice or underneath effect is cut from a straight dartless or working Block. You open and spring this Bodice three times, by dividing into one-half on waist line and dot, then on each side divide into half, open and spring one inch.

The Back is done in same manner.

The fullness is drawn in on an elastic.

The Skirt is very full top and bottom and is very different in design of making than any other skirt given. You take your regular skirt block that has been sprung three times from the bottom up, as original skirt blocks are. Keep on your Block your Chemise Waist Line (front and back), as after this skirt is all properly sprung, you are going to cut off at the Chemise Waist Line. You divide your Normal Waist Line into one-half, dot, then on each side of this dot you divide into one-half. Between each one of these points you again divide and mark. Eight times in all. You draw lines from each one of these marks down $\frac{3}{4}$ the length. Open and spread one inch at top, tapering to nothing at the end. The bottom of skirt is sprung ten times. You already have three springs from the Original Blocks. You divide again into one-half, dot, then divide again into one-half on each side of this point and dot. In between divide again and from each one of these points you draw a straight line up $\frac{3}{4}$ the length and spring one inch.

The Back is done the same. After all the springing is done you cut off at the Chemise Waist Line and use that as your Waist Line. Lengths of all skirts are governed by the prevailing styles.

In taking off the side panels we get the width of the same by measuring across at the bottom in thirds. Then double the amount. Nine thirds doubled is 18 inches when transferred. In placing this on your pattern you get your position from the distance in thirds from your Line One or Body Line.

The three French Bows are placed one in center and one on each side of the panel. A loop is made by pulling through a knot allowing one long end.

The material of this Model is Brocaded Satin (Flower Design). The Ribbon trimmings are of French Blue and Purple. The interlining of the Basket effect is of Blue. Strictly French coloring of the flower design for the material is used, or a Gold or Silver Brocaded Material may be used.

Individuality of Line

The importance of this line is to typify the Individuality of the Wearer. It does not have to be singular but can be of plural representation. Youthful Lines are the exhibition of Lines characteristic to Youth. They are emphasized in relaxation and buoyancy of grace.

This branch of the work aims to design your Models with variations of the typical, modern girl in all here loveliness and daintiness. Through lines you can distinguish moods and fancies. One may design the lines of a frock, like the wings of a Butterfly delicate in texture and in softness and beautifulness of lines. Every movement assimilating artistic touches in grace of line.

Huge Bows, Large Baskets of French Flowers (made of Silks and Ribbons), Garlands, and Fluffy, Lacy effects (such as Ruffles and Flouncings) are representations that may be used for the Intermediate Ages. Almost anything that suggests a waving motion might be used.

In the problem given the Bodice is swathed in one continuous girdle (front and back) ending in a huge bow, and then falling into a large cascaded effect. The Skirt is circular, giving the line of rotary and the waving effect.

The Bodice shows the girlish simplicity through the graceful lines of the figure, while the skirt falls in large graceful curves even to the edge of the same.

Modeling

We will first turn our attention to drafting the portion that is known as the Swathed Bodice effect. This is all cut in one. Take your regular working Block, and place on the fold of your material or paper, this must be folded double as you are going to draft this as a surplice is drafted. We will first draft the piece that ties over, marked *one* on diagram. You measure on your underarm seam four inches up and dot, and you will also note that it is one-half inch above your Bust Line on Line One. Draw your line from your side seam line over to Line One. The dotted line marked One will guide you. Now trace through this line this far, and on the waist line to the fold slightly curving it instead of pointing. Turn this piece out and add six more inches to the tracing, open and spring the end three times. This is the piece that ties around the bow. You will notice where your tracings left off and continue

this over the pattern to under the arm, the heavy line marked Two will guide you on diagram. This is the front swathed effect coming from the right side across and reaching bow on left side. As the back is a continued surplice, connect the back block to the side seam of the front block. Fold the material or paper under the center back. From under the arm we draw, as heavy line marked Three is drawn on diagram down to four inches above the tight waist line (center back). For the surplice part in the back, you measure up on your underarm seam of the two blocks three inches. Then draw line as dotted line Four will show you on diagram. Before turning out surplice you drop down to the Semi-Fit Waist Line and trace right through from surplice block back portion the other half portion and directly to the center front. Measure for the bow which is on the extension of the surplice you measure up ten inches, and the width of the bow is 16 inches, also the extension for the other side of the bow is ten inches. Open and spring the bow from the top down $\frac{3}{4}$ the distance three times, one-inch springs. To make a folded cascade you fold the material or paper three times, to the exact length about 36 inches from the Normal Waist Line. Measure down 18 inches about one-half the length and then directly opposite that point on the fold side mark. From that point measure down half the measurement that you have just taken 18, so measure 9. Cut one layer slanting from this 18 to 9-inch point. Directly opposite the 9-inch point on the opposite side mark, then measure 9 inches down. Cut the second layer on the slant from the 9 to the 9-inch point. Then cut from the 9-inch point on the slant down to the point, last layer. Mark your springs before opening the cascade. Spring the top layer one time in center almost to top on slant. Spring the second layer two times and the third layer three times, spring all up on the slant as diagramed. Add this folded cascade onto the bow.

Circular Skirt

Take your regular skirt block that has already been sprung three times, and spring every inch up to almost the top. Your Back and front are done the same.

When they have been sprung, you put your hips together and let the rest spread, as per diagram.

One part of the Bodice comes off of your regular dartless block, it is

Ninety-four

the left side portion between the swathed parts of the bodice. After you have cut your French Bias Lining lay your Front and Back together and draft it off of the same block.

The material of this Model is gold and vermillion shot taffeta, the bow and swathing surplice is lined in heliotrope over deep wine shade of crepe georgette. The ropes over the shoulder are hand-made by winding heliotropes on cable cord in shades ranging from light lavender to deep purple. The bow on the interior is edged with the same flower. It is also wired out.

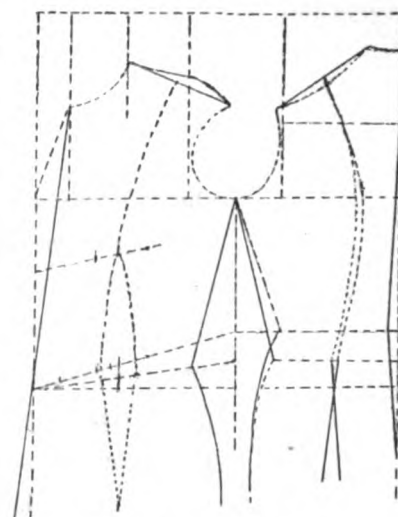
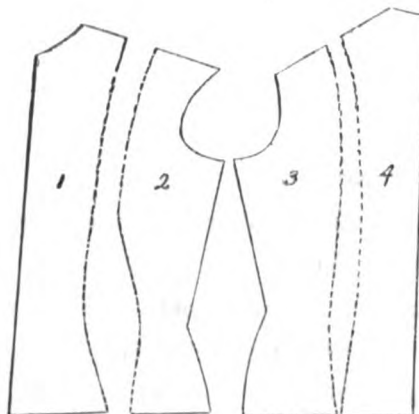
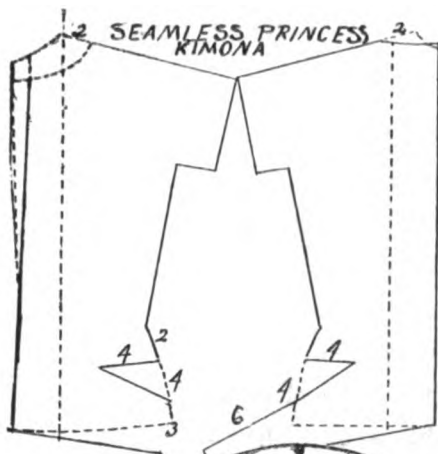
The underslip, or lining, is made of black crepe georgette.

Circular Skirt cut with Front and Back Seam

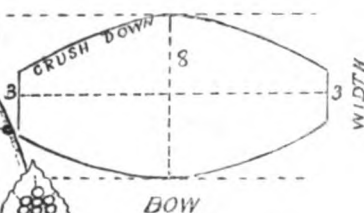
First pin side seam of skirt together. Then place center of front of pattern along selvage and pin. Join any place where seam happens to come with the selvage of the material. Cut even with edge of pattern and sew.

Circular Skirt with Side Seams

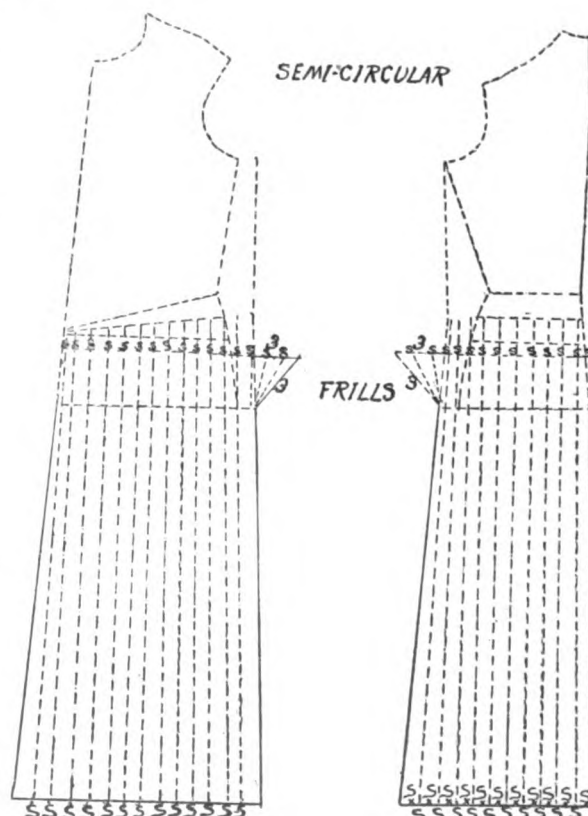
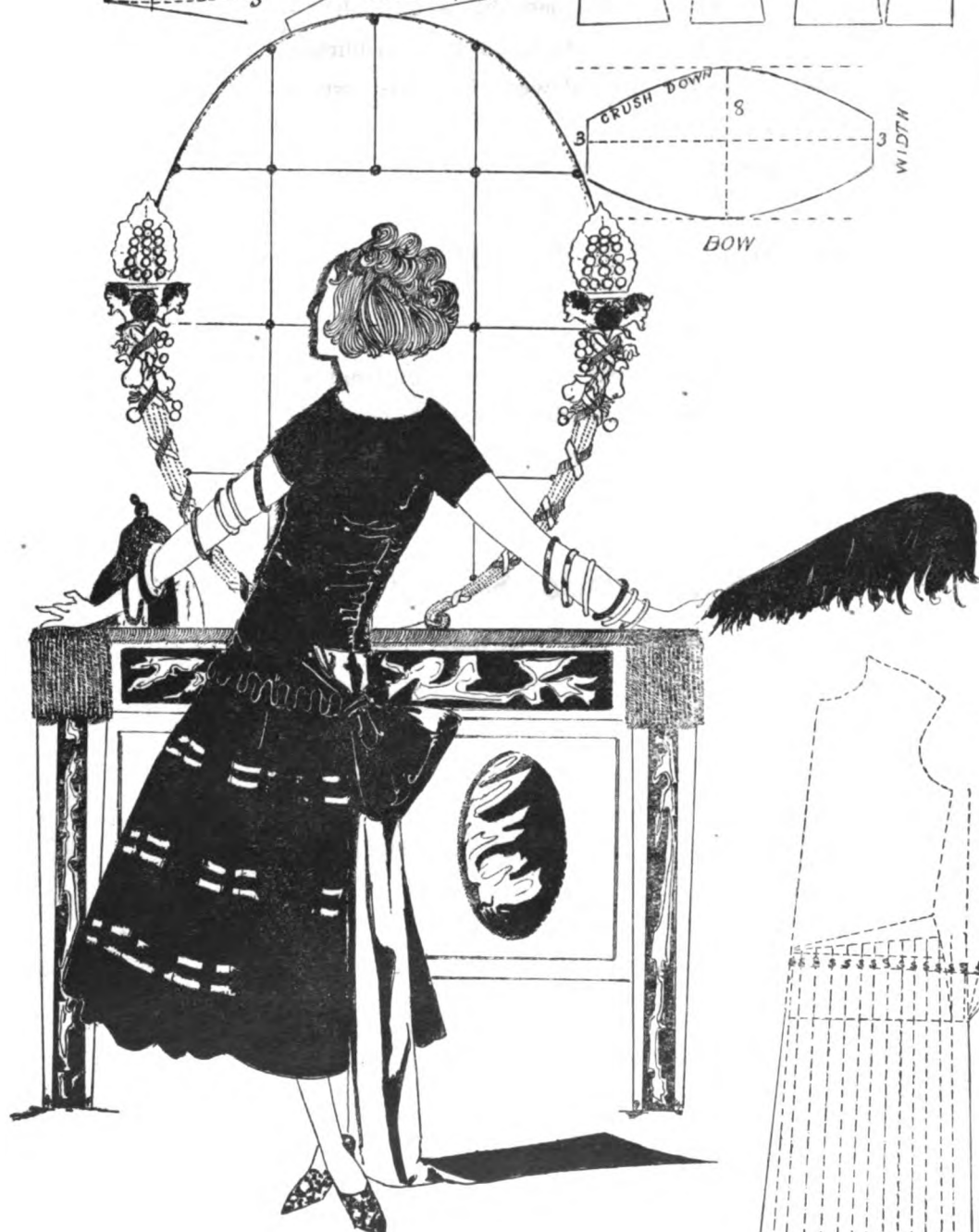
Place center of front and center of back of pattern on fold of material, cut even with edge of pattern and sew.



SEMI-PRINCESS



BOW



FRILLS

Ninety-six

Character of Line

Character of the Wearer can be personified through Line. Not alone the Personal Character, but any character on the Stage can be represented by Dress. The Personality of the Character is sometimes acted through lines of Dress, and through this recognizable principle we have the co-operation of Arts, the Actor and the Designer.

Sometimes the lines of a dress, introduced on the Stage, become very popular. A good character of line is one that has been accepted by the Audience and has become one of the Trends of Fashion.

The World is a Stage and upon it are many Players. The Designer must cope with this idea and Design Models that will suit many different kinds of characters. It does not have to be Characters in the Modern Plays.

Character of Line is the Free Will of Line. In designing for the Ingenue we could not express the character by long clinging lines, like we would a Tragedienne. We would give a line expressing a Type active and full of active motives. We prevail upon the Line to assist the character.

In the problem the lines express supple youthfulness. The Seamless Princess is designed with the huge French Knot and Sash entrain. The Skirt is designed on circular lines. The whole conception in this Design expresses wit and vivaciousness.

Modeling

Semi-Princess Block: Take your Regular Block and place your regulation Two Dashed Lining Dots on. Half way between the two dots on the Bust Line dot. Square off directly below this dot on Semi-Fit Waist Line, and square off seven inches below this dot (Square off means dot straight below). Divide your shoulder seam into one-half and dot with Red Curve (V 5) draw down to dot on Bust Line. Measure on each side of dot on Semi-Fit Waist Line one-half of dart, with Red Curve (V 5) face up draw in right side of dart (V 5) face down draw in left side of dart. From each point with Blue Square draw lines down to dot seven inches below. Measure in one dart from $\frac{1}{2}$ inch on Semi-Fit Waist Line and draw from this dot up to Dividing Line under the arm. Measure over from the end of Back Hip Line seven inches down one dart, dot, put V 3 on dot on Semi-Fit Waist Line and draw in the curve of your hip seven inches down.

Back: Use your Regular Block and draw in your Semi-Fit Waist Line. From your side hip Line measure in one-half of an inch on the Semi-Fit Waist Line. From that point with your Red Curve (Face Down) place V 3 on dot and draw the curve of the hip down seven inches touching the Blocks hip curve. On the Semi-Fit Waist Line and the $\frac{1}{2}$ inch point draw line up to under the arm. On the Semi-Fit Waist Line from the half-inch in point and the half-inch in point from Center Back divide into one-half. Place one-quarter of an inch on each side of that point. Divide your shoulder seam into one-half. Take your V 5 of Red Curve and place face up at the one-quarter out point and draw the curve of your dart up to the division point on the shoulder seam. Make the right and left side with the same curve. Square and dot seven inches below your dart and measure out on each side one-half of an inch. Draw from the one-quarter out points on each side down to the opposite sides.

Cut out without seams your four different sections.

Transferring into a Seamless Princess Kimona.

Take Number One and Number Two pieces of your Princess just drafted and squeeze together dart (tightly). Pin down flatly on your material or paper. Take Backs Number Three and Number Four and put dart tightly together and put shoulder to shoulder with front. As you do a regular Kimona. Fold upon Shoulder Slant for a Regular Kimona Sleeve. Cut under Arm Seam Back and Front to the Silhouette Line of your Front Princess Block. The Center Back is cut the same as the Regular Kimona Block Center Back. The Center Front is cut with one inch taken off on account of the Round neck. It is not necessary to pinch in a dart on the shoulder.

From the end of your Bodice Line measure up on side seam four inches, and from that point measure over four inches, dot. Cut straight across from side seam. Make the width of your band that attaches to your French Knot or Bow and Sash three inches. Make sash that ties up for the French Knot about 8 inches wide. Crush one end down until it fits onto end of 3 inch strip.

Back: Follow the same rules for the cut as the front with the exception of an extension of 6 inches on the strip. Tie your French Knot with the Sash by just folding it back with a loop of 9 inches. Tie over the 6 inch strip from Back. Let the sash drag on the floor. You may face the train or sash and fill in cut with continued facing.

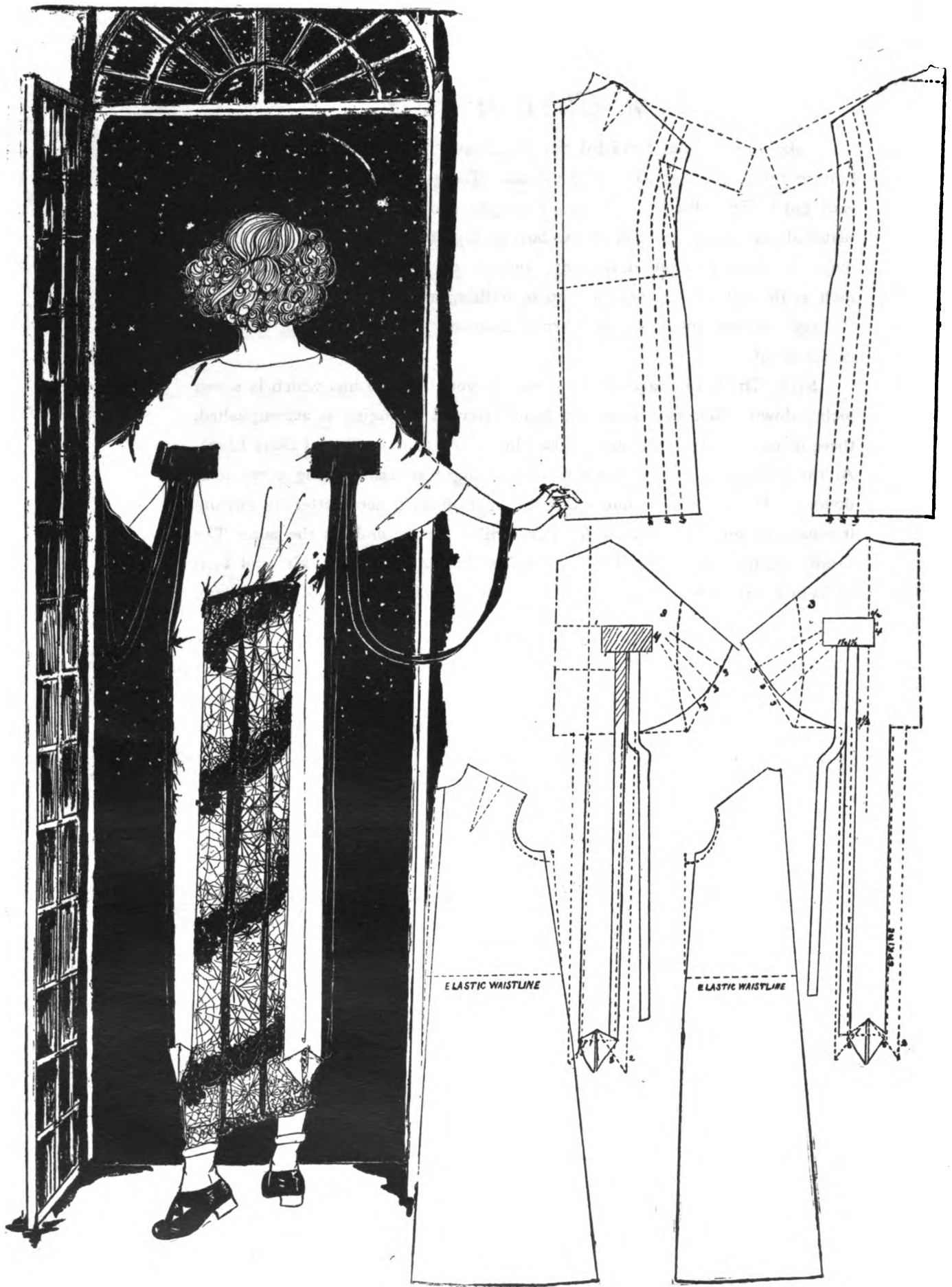
Ninety-eight

Semi-Circular Skirt

Take your regular Semi-Fit Sprung Block. Spring every inch from the bottom up to the Semi-Fit Waist Line. To spring draw a line up from each dot to Semi-Fit Waist Line. Cut open and insert a piece of paper or material spreading one inch at the bottom tapering up to nothing. Or you may just open and pin down onto another piece of paper, spreading one inch at the bottom and tapering up to nothing and cut out new Block.

Back is done by springing every $\frac{1}{2}$ inch and then followed out the same as the front.

Frill: Draw Line across at the end of your Block Line, which is seven inches down. Measure from Side Seam after all springing is accomplished, three inches up, out three inches, draw line down to line (Top of Skirt Line). At the three inch point above draw line straight across. Spring every inch down to the top of skirt line. Cut this frill off as it sets better by cutting it separately and placing it back. Back frill is sprung and cut the same. The Studio Model is made up of Black Chiffon Taffeta. Circular Skirt and Frill of White Broadcloth, edge corded in double cording of Black and White.



One hundred

Lines in Name Only

Butterfly Kimona

Lines in Name Only are always sensitive to the beauty of a symbolic design. We have the Butterfly Kimona for example.

The flowing lines of an open sleeve and skirt panels are essentially of Butterfly origin. There are all modern improvements, as silk lace for skirt and silk medallions with streamers.

In all probability the name of this silhouette was derived from the Butterfly because its wings are spread in flight. In this Model it is only the Lines of the Sleeves that have this silhouette origin.

Today's Butterfly Kimona has all the advantages over its beautiful namesake. The Designer regards nothing further than the Butterfly Kimona Block in the creation of the Design. These Lines in Name Only often become popular and will be seen upon every representation of Designs. In other instances, we have the Straight Neck, "The Bateau Neck" in definition "Long narrow light boat". The neck line is long and narrow, thus the Designer has these lines to use continually and still can continue to follow other ideas and ideals in the Design.

Modeling

Use your Regular Drop Shoulder Night Gown Block. The Rules for making same (Back and Front) you will find in the French Lingerie Diagrams. Do not spring between Shoulder Seam and Chemise Waist Line on Block for Butterfly Kimona.

Take your Regular Drop Shoulder Night Gown Block and place on the fold of the material or paper. The length of the sleeve is obtained by measuring from the wrist up to the edge point. The length of your sleeve is 24 inches from the top of the shoulder to the wrist. From the wrist up to edge it measures four-thirds, so take 4 inches off of your measurement (making 20 inches). Measure down on your Night Gown Block 20 inches from the shoulder dot. Continue your straight line down to dot. Curve from this point under the arm to Waist Line. Fullness, divide between shoulder seam and waist line point into one-half, dot, then two inches above and two inches below, dot. Slant these springs toward center one. Draw in to about half of width. Open these three springs and insert one inch tapering to nothing.

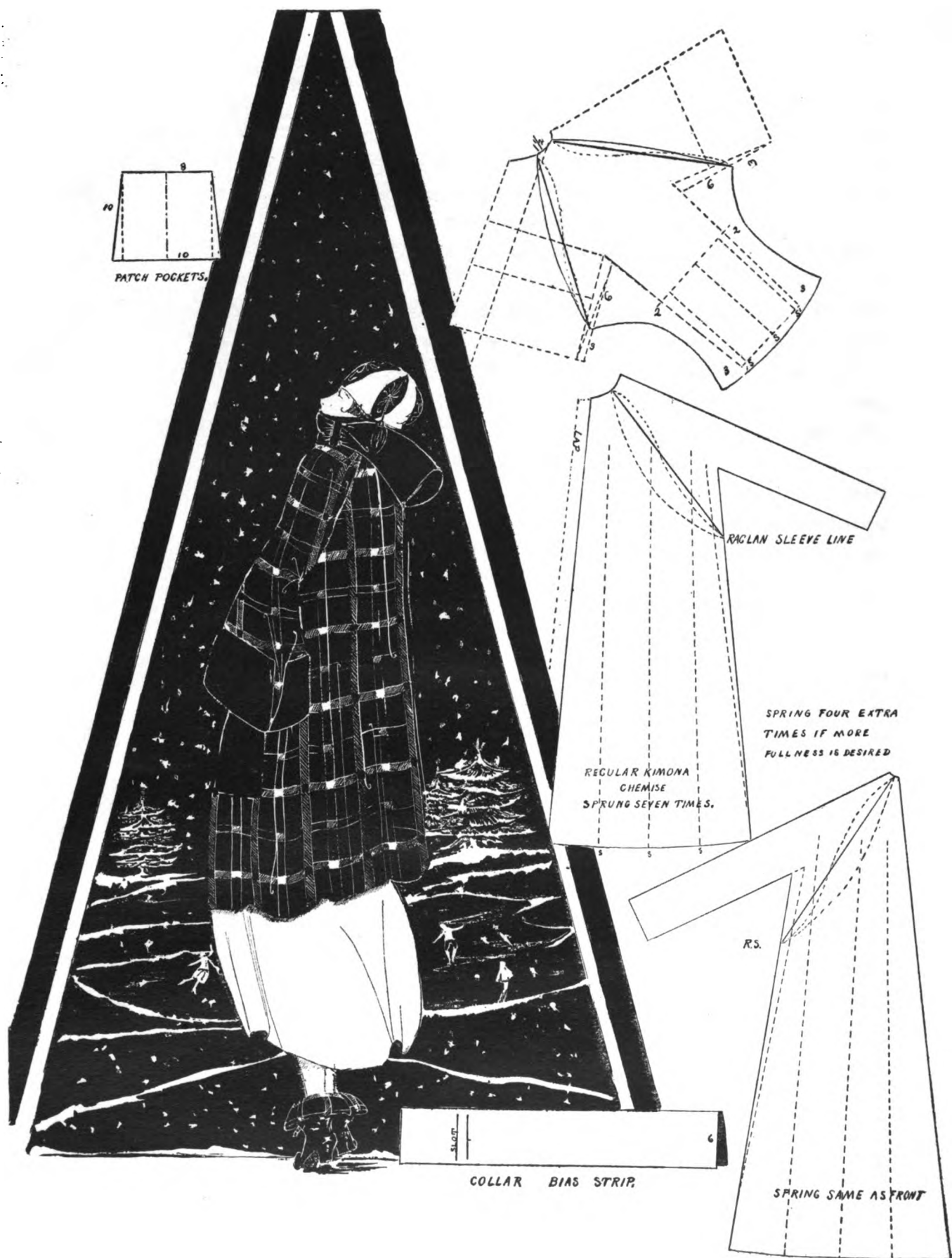
The fold panel is about 32 inches long. From Sketch it measures $\frac{2}{3}$ in width transferred is 4 inches, as you remember the rules for doubling. In getting the position for a Panel you fix its position from a point on the shoulder. In your example this panel begins from a point directly below center of shoulder. One and one-half inches on Chemise Waist Line toward Side Seam with the balance of width towards back. Each side of the panel folds back, so add two inches out on each side. The panel points one inch above the straight line of same and tapers down to fold edge. Open and spring one inch on the fold. By drawing line to waist line open and insert one inch spring on each side. Two springs on each panel. The Medallions with the streamers is proportioned as follows: The same Line that is drawn from shoulder governing the position for the width of the panel is used. For the length obtain in thirds the amount from the Shoulder Seam and the extension over this Shoulder Line. The width taken in thirds is doubled when transferred in inches. The width of the streamers when transferred is doubled. The Sleeve is separated up to the Medallion. The Measurements are 3 inches from Shoulder Seam, medallion on Chest line extending one-half inch over Line from shoulder. Width four inches and width of streamers $1\frac{1}{2}$ inches each. Length 30 for Chemise Waist Line.

The Skirt portion is connected on the slip which is a Regular Straight Neck Chemise Block sprung three times. The arm-hole is made about $1\frac{1}{2}$ inches wider. Cut same off at the Chemise Waist Line. Make bottom of the material of the Model and upper portion of China Silk. Put back together with an elastic Waist Line.

Back and Front of the Butterfly Kimona executed the same.

Back and Front of the Chemise Slip and Skirt portion done the same.

The Model is made of Satin Back Crepe with overskirt of Silk Lace. The Medallion and Streamers made from Silver Cloth.



One hundred four

Artisans of Combining Blocks

Raglan Sleeves

Artisans of Combining Blocks or Patterns are those skilled in putting together the Mechanical Blocks for the different Designs. The Kimona Sleeve is used with various Silhouette Blocks. It is the practical side of Art in designing. It has mechanical purposes and advantages in combining blocks having one or more masses. Its parts have symmetry or due proportion so arranged to make another block. In the diagram the Raglan Sleeve drafted on the Regular Kimona Block and the Body of the Coat drafted upon the Kimona Chemise Block. Fullness is added after the masses are constructed.

Modeling

Use your Regular Kimona Block (Unsprung). Open out and lay flat. Same has no seam on the shoulder. Measure up on under arm seam 3 inches from the Chemise Waist Line. From Elbow measure out two inches. Wrist three inches. Draw a curved Line from point on under arm seam to elbow to wrist. Back measurements are the same and the curved line is the same. On the neck line toward the center front measure $1\frac{1}{2}$ inches toward center back 1 inch. Draw line from dot on front down to under arm seam point and from the back the same. You can make the Lines of a Raglan Sleeve vary in shape. One can be curved, one straight and one scrolled. On the diagram you have the example of the three. On Sketch the Straight is used. The Bottom for fullness is sprung. Divide into one-half dot, then one-half on each side and dot. Three springs in all, open and spring one inch at bottom and taper to nothing up to elbow.

For your Body of the Coat use your Regular Kimona Chemise Block. Place the Line of the set in portion and spring only to that point for fullness. You may spring through in some instances if you want fullness in the sleeve. The Model shown is not sprung through. As this is an unusually Circular Model it is sprung 7 times from side seam to center back. Making 14 springs across back. The Front is done the same. You may spring 4 extra times after the sleeve is on if you desire more fullness. When the sleeve is on spring through the line of the sleeve. You may add or reduce your fullness as you plan your Design. Add about 2 inch or $1\frac{1}{2}$ extension in front (*lap*).

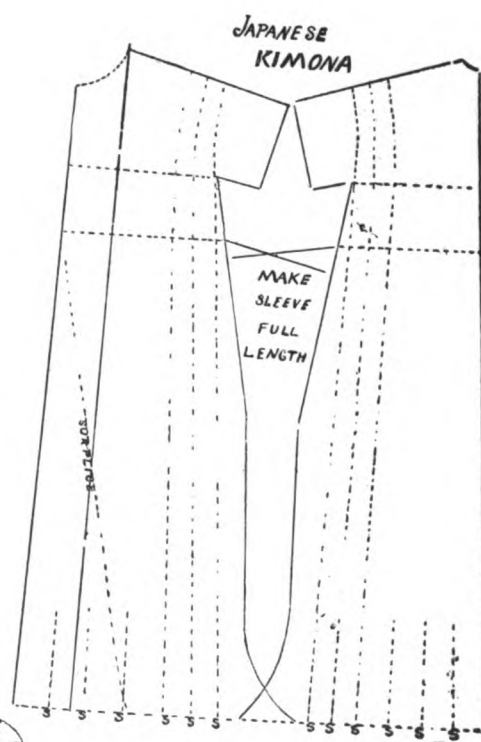
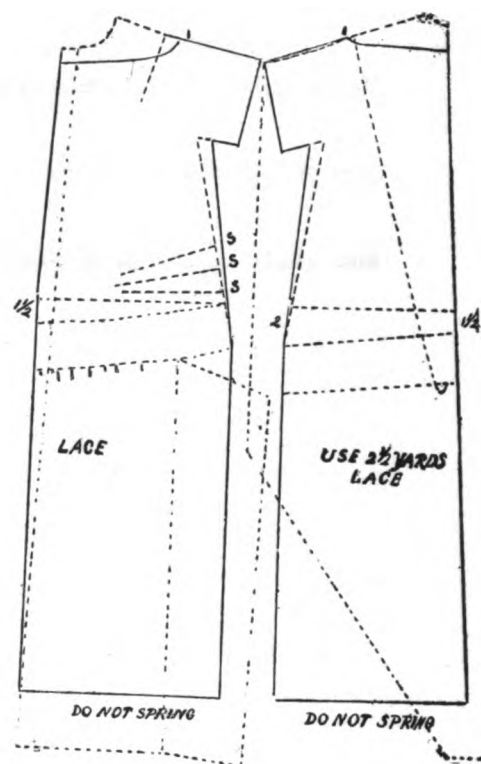
The Collar is a bias fold made with slot to thread end through.

The Cuff is drafted on after the springing is applied. Its width is half way between elbow and wrist.

The patch pocket is 10 inches in width at bottom and 8 inches at top, length 10 inches.

The Model is made of Plaid Sports Material with Collar, Cuffs and Patch Pocket of Black Suede.

One hundred six



CUT COLLAR ON BIAS
One hundred eight

Decoration of Line

In Decoration of Line Beauty comes first. Its artistic and novel draping will impart to the wearer an irresistible gracefulness and slenderness of line. It is the abstract beauty that determines the artistic excellence of Dress. Most cases in the use of decorative art—value is important.

Line composition is the most serious quality of design. It is an error to assume that by the arrangement of colors, materials, ornamentation and mixed lines you have a design. Some of the most beautiful dresses are the simplest. A gown may be beautiful, though of plain material because it has a Decorative Art of Lines. The best results come from the application of Decoration of Line upon structural forms that have beauty of proportion.

In the use of Decoration of Line Costumes must be wearable. The ingenuity of the Decoration of Line is displayed in the problem given, Modelled in a graceful silhouette. This Design is an example of fineness and simplicity. The style develops into more elaborate and ornate drapery when gracefully hung from shoulder in back. Perpendicular Lines in Draping are more distinctively artistic than the clustering lines.

Beauty of proportion is a substance to dwell upon. For instance, in this Model the continuity of line starting at the waist takes the same degree of curving that is characteristic of the Design. One of the correlative lines in Decoration of Line is the draped across line, as the lace drapes in center of back to shoulder.

Modeling

Take your regular unsprung Kimona Chemise. For drop neck line take one inch off of front and place on fold of material or paper. One one inch dart in on center of shoulder seam and add one inch under the arm. For fullness at the Normal Waist Line on a Straight Line Model add springing. Add one spring at Normal Waist Line, also one one inch above and one one inch below, open and insert a one inch spring. Taper to a point one-half the width. The neck is one inch up from shoulder point slightly curved and then straight across.

Back: Make according to rules of Regular Straight Neck Block. Do not add side springs in back.

One hundred nine

Start roll of Lace and Chiffon at Chemise Waist Line (use a piece of lace 4 inches wide and a picot piece of chiffon 4 inches wide); continue around with drop Center Front $1\frac{1}{2}$ inches, opposite side 2 inches, Center Back $1\frac{1}{2}$ inches. The width of the space for the roll of lace and chiffon is $2\frac{1}{2}$ or 3 inches. Very effective is a gathering of same material, shirred top and bottom. Put in the same width as the roll. Lace $2\frac{1}{2}$ yards. Draped three inches from side seam leaving an extension of six inches for cascading. Extension three inches below hem. Keep lace even at bottom by lifting at top line when continuing around. At Center Back drape lace to shoulder and then to point on sleeve.

Bind neck and Sleeves in bias fold.

The Studio Model was made up in Black Charmuese and Cire Lace. A shirring at top was used on one Model and Harem Roll on other (Lace and Chiffon alternating in rolling). A cluster of Silver Grapes caught the fullness at Waist Line of one while White Cock Feathers lined in brilliants on the other.

Japanese Kimona

Take Regular Chemise Kimona, make length to extend six inches on floor. Add six inches out and six inches up and curve to the point. Add fullness by springing. Divide on bottom line into one-half dot, then one-half on right side dot, then again on each side of that dot. Draw your three springs up to your shoulder seam, slightly curve the line from Chest Line up. Open and insert one inch spring at bottom and taper up, spreading one half inch on Shoulder Seam. Including center dot divide toward front in thirds and insert three springs six inches in length, open and insert one inch spring tapering to nothing. Sleeve width is taken from Bust Line under the arm and draw parallel with Shoulder Seam. Divide into one-half on wrist line dot, one-half on each side dot, open and spring $\frac{3}{4}$ length up, one inch springs tapering to nothing.

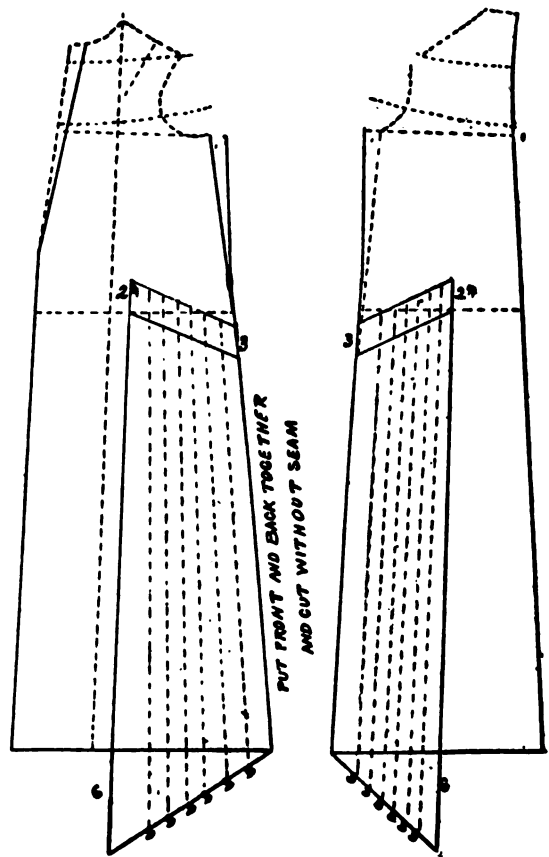
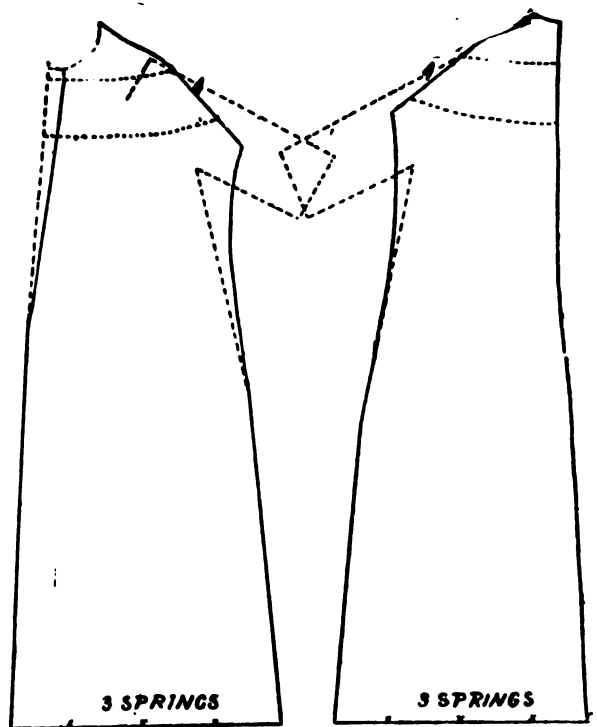
Fold material or paper as front is cut Surplice. Cut Surplice from point three inches over from Line One continuing straight Surplice to neck line.

Back is cut and drafted the same as usual.

Collar is cut on bias, seamed in back continues around to a desired distance down, then faces back the front.

The bottom has a padded roll three inches around edge.

One hundred ten



One hundred twelve

Descendency of Line

Descendency of Line is a line making a portion of a design that has been used in past designing. Probably these lines were used in the days of our Grandmothers and now adapted to present day designing.

It is the Art of producing an Old Fashioned Idea to a present day Model.

A Distinctive Art sometimes passes a generation before it is brought out in use again. It is a recreation of free lines that can be used time and time again.

The Art of Transmitting Lines is shown in the course of the descent of the old fashion ideas onto a most up to date frock.

The logic in the Descendency of Line is a combination of smaller lines whose elements form a subject. In the problem given it is the Old Fashioned Drop Yoke. Your creative composition must express originality, introducing an old fashioned or quaint touch by either trimming, flowers or smocking, etc. Take your Idea or Inspiration and build around it.

To combine Old and New Ideas in problems you need a critical sense.

Too loosely applied combinations do not exhibit designs of Quality. In the Design given the ornamentation has been carried out in ribbon trimming which is an old fashioned idea, with floral motif and huge flat bows. The Silhouette and Draping Lines are strictly modelled in the New, imparting to the Wearer the latest Trend. While the Yoke and Ornamentation are Old Ideas imparting to the Wearer a Quaintness of Style.

Modeling

Take your Regular Chemise Kimona Block (Sprung) and transfer it into a Drop Shoulder Night Gown Block. See Lingerie. Yoke drops 4 inches then draw curve around same curve as neck.

The lower portion is sloped from your Regular Kimona Block (Sprung). Take one inch off front lay on fold of material or paper. Pinch out one inch dart center of shoulder seam and add one inch under the arm. Get position of yoke, which is one inch above Chest Line on Line One. Cut out and add to Yoke.

The side panels are cut, one inch over from Line One on Chemise Waist Line and three inches below. The slot for gathering is $\frac{3}{4}$ in width, $\frac{3}{4}$ for roll, $\frac{3}{4}$ for back. For fullness divide and spring six times, one inch springs.

Back of Block is folded in same manner.

In the Panels, put Front and Back together and cut in one piece.



French Lingerie

Lingerie has taken its wonted place in the affections of the Lady of cultured taste. The Designs include a group of unusual novelties, variously—but all of them charmingly—fashioned of fine linen, voile, batiste and crepe de chine. Some of the more substantial designs of Bodices, Brassieres and Corset Covers are made of the heavy silks and satins.

A remarkable collection of charming intimacies (gowns, chemises, drawers, bodices and etc.); some in austere tailored models, others daintily trimmed with fine hand-made lace and embroideries, which have an appeal that is peculiarly their own.

Lingerie Sets always find the same daintiness with the light silky materials.

Crepe de Chine and Voile de Soie are mostly preferred, being so practical and easily trimmed with Filet or adorned with open work motifs, embroidery or many other fancies.

Lovely materials that every modern woman demands allows the use of all various shades: blue, mauve, yellow, and specially the roses, from the flesh color to the salmon, which are so suitable to every lady.

The Designs are always very simple, many small plaits can be used divided by ranges of open work, embroideries, etc. Large and small bands of Filet or Valenciennes insertion are decorative.

There are always great demand for charming and richly hand embroidered sets. Also Bridal Sets of white crepe de chine with insets of Filet Medallions Heart shape are most effective.

The Seasons Designs in Frocks often oblige the Elegante to wear different appropriate Lingerie. For instance, the petticoat, owing to the sheer-ness of Dresses. Naturally this is the reason to prefer the use of the Petticoat Combinations.

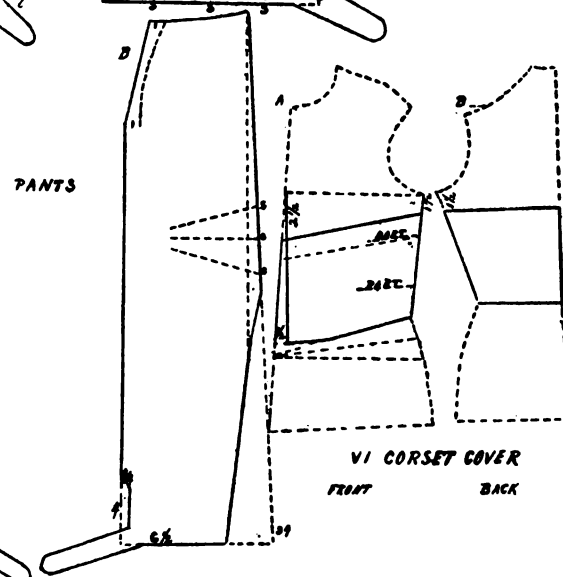
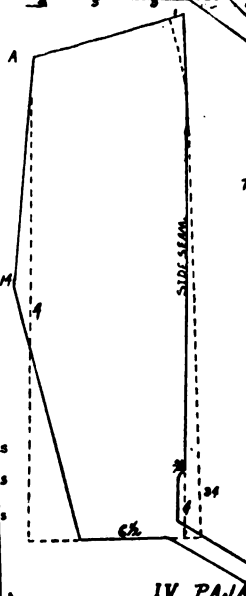
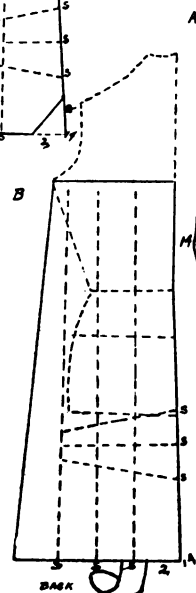
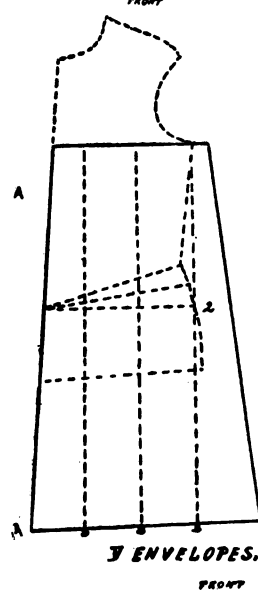
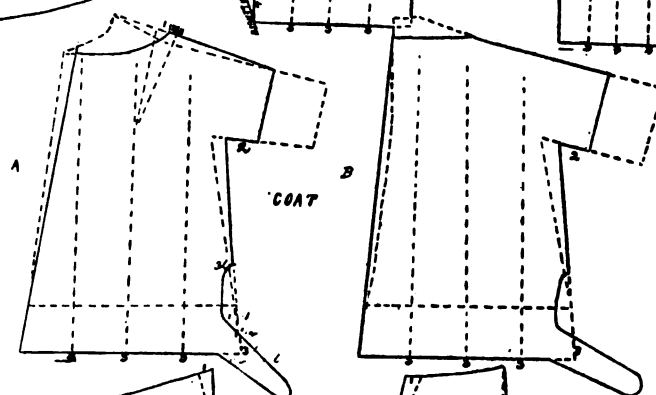
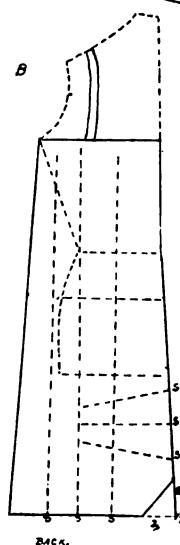
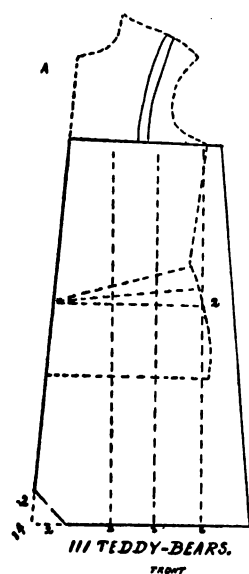
Lingerie is designed in strictly “decollete” and of the daintiness of design. In Designing always remember simplicity.

In selecting your colors let this little symbolic suggestion advise you. Leave your Art Palette with Colors of Oils and turn to your Art Palette with Colors made from the juice of Flowers (for the daintiest and lightest pastel shades).

OPEN. B



The image contains four diagrams labeled A, B, C, and D, each showing a different combination of shirt and drawers patterns. Diagram A shows a shirt with a pointed collar and a small pocket. Diagram B shows a shirt with a pointed collar and a small pocket. Diagram C shows a shirt with a pointed collar and a small pocket. Diagram D shows a shirt with a pointed collar and a small pocket.



Lingerie

1. Step-Ins.

Take material or a piece of paper large enough to fold, double, then fold again center front. Dotted lines through center (Open B) will guide you as for folding. Then place the double fold Center Front upon the Center Front of the Regular Block. Place the Center Fold 14 inches from Waist Line for Crotch. Let top of your garment be even on Chest Line. Measure out from point under the arm one inch and from Chemise Waist Line two inches. Draw from that point down through the two inch Dot at Chemise Waist Line and then down to the bottom fold. From the Crotch point (14 inches) measure two inches in, dot. This is figured for both sides as the material or paper is doubled (Back and Front). The Crotch is closed. Step Ins are generally designed by the Side Seam being left open about 6 inches. The Center Back is raised two inches (Allowance for Seat) and then taper down to Side Seam Lines. (A) is a closed diagram and (B) is an open diagram.

Modeling

1.

The Model is of Checked Gingham Taffeta made upon the Regulation Block. The side Seam is opened 5 inches Front and Back. From the 2 inch Crotch Point and 5 inch point a Line is drawn. Lace is inserted in this space with 3 inch rounded edge. At the 5 inch up point a ribbon bow ties the Side Seams. On the Chest Line insertion lace is used with shoulder straps of ribbon.

2. Combination (Shirt and Drawers).

Front. (A).

Take our Regular Block and put on fold of Material or Paper. Measure down from Waist Line 14 inches for Crotch. The Length of the Shirt is optional (this is 14 inches). Draw Line at the bottom straight across. The garments are generally cut off at Chest Line. Yokes, etc. are added as trimmings. Measure out from under arm point one inch and at Chemise Waist Line two inches. Draw Line down from under the arm through the two inch point to the bottom on length line. Fullness is added by springs. Di-

vide on Bottom Line between Center Front and Side Seam Line into one-half, dot, then on each side of this line divide into one-half, dot, making three springs in all. Draw lines from these points up to Chest Line, open these lines and insert springs, spreading one inch at bottom and tapering up to nothing.

Back. (B).

Measure down 14 inches from Chemise Waist Line in Center Back. Draw straight Line across for bottom line. Like Front length is optional. At the Chemise Waist Line measure out two inches for your side seam, dot, from under the arm draw down through the two inch point and then down to the length line. For fullness divide into one-half between Center Back and Side Seam Line, dot, and then into one-half on each side of this point. Making three springs in all. Draw lines from points to Chest Line. Open and insert springs, spreading one inch at bottom and tapering up to nothing.

Drawers (A).

Use the bottom part of the Regular Block (Peplum) for the Drawers. In front the Peplum will have a little projection (this is caused by bringing your $\frac{1}{2}$ dart in, then drawing your line back to Center Front). Put this Line on fold of material or paper. Measure down from Waist Line 14 inches. From a straight line from Waist Line this projection is generally about $1\frac{1}{2}$ inches out. On straight line opposite Crotch point measure down 4 or 6 inches and draw from projection line to that point. Next draw the bottom line. From the Waist Line (Tight) measure out one inch for side seam. From that point draw down to bottom line touching the hip line. For Waist Line curve place V 3 of Red Curve on the one inch point and draw in the waist curve. For fullness on bottom line divide into one-half dot, on each side of this point divide into one-half dot. Making three springs in all. From these points draw lines up to waist line, open and insert one inch springs, spreading one inch at bottom tapering up to nothing. Springing is optional, also if you wish an elastic band around waist and more fullness send your one inch springs clear through. Raise waist line to make slot for elastic to thread through.

Back. (Drawers B).

Use the Peplum of the Back Block. There is also a projection Center Back (caused by the $\frac{1}{2}$ inch in point and then drawing line back to Center Back). Place this line on edge of material or paper, measure down 14 inches

One hundred eighteen

from Chemise Waist Line for Crotch. Then draw your straight line from Waist Line. Directly opposite Crotch on straight line measure down 4 or 6 inches. From projection point draw down to this point. Next draw bottom line. From the Tight Waist Line measure out one inch for side seam, seven inches down from Tight Waist Line measure out one inch, dot. From top point draw down to the seven inch point and then down to the bottom line. If fullness is desired divide bottom line into one-half dot, then one-half on each side of this dot. Making three springs in all, open and insert spring, spreading one inch at bottom tapering up to nothing. If you wish elastic around waist and fullness send one inch springs clear through. Also add on top of waist line extra for slot to thread elastic through. Turn your attention to Seat Springs. Divide your Center Back Line from Chemise Waist Line into one-half. Below that point into one-half again dot, two inch above and two inch below place spring, taper to end of first spring. Make length of spring about one-half of width in. Open and insert one inch springs, one inch and end tapering to nothing. For curved Waist Line place V 3 Red Curve $\frac{3}{4}$ inches up Center Back and draw waist curve to the one inch out point (Side Seam).

Note (Front and Back). If you desire fullness it is better to cut the Model off at Chemise Waist Line. Waist Line of Drawers. Cut a Bias Band one inch wide. Place on wrong side and stitch upper and lower edge and draw elastic through.

Modeling

2.

The Material is Crepe Georgette. The springing of the Chemise Shirt only comes to the Chest Line. The Yoke is embroidered linen. Drafted off of block. The bottom part of garment is then attached to yoke. Picot slots are made along bottom about an inch up and two inches apart, cut open and double faced ribbon strips inserted. One at Center Front. The Drawers are sprung from bottom up to waist line enough added for elastic slot turned back and elastic threaded through. The bottom trimming is the same. There are seams always where seats are sprung.

3 Teddy Bears.

Front A.

One hundred nineteen

Use your Regular Block and place on the fold of the material or paper. Measure down from Center Front Waist Line 14 inches. Draw bottom line. Measure up on Center Front two inches and on bottom line over two inches, draw across to points. Garments are generally cut off at Chest Line. Measure out under arm one inch and Chemise Waist Line two inches. From that point draw down the side seam line through the two inch dot continuing to bottom line. For fullness divide into one-half on bottom line dot, and one-half on each side of that point dot, making three springs in all. Draw lines up to Chest Line, open and insert springs, spreading one inch at bottom and tapering up to nothing. If you wish top shirred on elastic with fullness allow your one inch springs to continue through.

Back (B).

Put Center Back of Regular Block on edge of material or paper. Measure down 14 inches from Chemise Waist Line for Crotch. Measure up on Center Back Line two inches and over on bottom line two inches, draw to points. For side seam measure out two inches at Chemise Waist Line dot, from under the arm (Chest Line) draw down through the two inch point to bottom line. For fullness divide bottom into one-half dot, then one-half on each side of this dot. Making three springs. Draw lines up from these points to Chest Line. Spread at bottom one inch and insert spring tapering up to nothing. If you wish top shirred on elastic allow your springs to continue clear through. For the Seat, divide the Center Back Line into one-half from Chemise Waist Line. From that point into one-half. Draw line into one-half width. Two inches above and two inches below this line make spring. Taper toward center one. Three springs in all. Open and spread one inch tapering to nothing. Crotch Teddy Bears. Cut a straight band one and a half inches wide. Sew first on right side then turn over and turn in one-half inch and hem. Close with snaps.

Modeling

3.

The Material of the Teddy Bear is of Crepe Georgette. Filet Medallions of Butterfly Design is inserted. Starting with the Chemise Waist Line 3 ruffles are applied one over the other. These can be either in the same material or ribbon. Over the shoulder ribbon straps are used. The Studio

One hundred twenty

Model was made up in Lavender Crepe, with White Medallions Butterflies. The three ruffles were of the same lavender material picot edges. The Chest Band and Limb Bands were embroidered in a floral design of Prim-roses of delicate shades.

4. Pajamas.

Coat (A). Take the Regular Chemise Kimona Block. Take one inch off the front, as the same has straight neck. Make a one inch dart on the shoulder seam and add one inch under the arm. The end of the neck line is up one inch from the shoulder point, (curve neck around). The length of the sleeve is two inches under the arm. The length of coat measures three inches below Chemise Waist Line. Draw your bottom line at that point across. For fullness divide into one-half and dot, and into one-half on each side. Draw up to point above Chest Line. Open and spring by spreading one inch at bottom and tapering to nothing.

Back. Coat (B).

Point the shoulder seam at the sleeve edge and deduct the inch at the top. Rules in straight necks. Neck opening will be at same point as front (match same to front). Add one inch under the arm. The length is three inches below Chemise Waist Line: draw the bottom line across. For fullness divide the bottom line into one-half dot, then one-half on each side, making three springs in all. Draw lines up to points above. Chest Line. Open and insert springs one inch at bottom and tapering up to nothing.

The Coat is made to slip over the head.

Pants (A).

Take your Regular Skirt Block unsprung. Place on edge of material or paper. Measure down on your projecting line 14 inches and dot for Crotch. The Side Seam is the same as Regular Skirt Block. Make 34 inches long. Measure in from the Side Seam $6\frac{1}{2}$ inches (or more if wider leg is preferred) dot. Draw down from the Crotch point to the $6\frac{1}{2}$ inch point on bottom line. Waist Line put V 3 of Red Curve on the one inch out point and then draw in the shape of the waist curve. If you want more fullness in the top insert springs. Divide waist line into one-half dot, one-half on each side dot, open and spring about 7 inches down. Spread and insert one inch springs. When springs are added cut off at the Chemise Waist Line.

Back Pants (B).

Take the Regular Skirt Block unsprung. Place on edge of material or paper. Measure down on projecting line 14 inches from the Chemise

Waist Line. Side Seam the same as Skirt Block and make 34 inches long. On bottom line measure over $6\frac{1}{2}$ inches from side seam (or more if wider leg is preferred). From that point draw up to the Crotch point. For Seat divide from Chemise Waist Line and Crotch Point into one-half, dot. Below that point into $\frac{1}{2}$ again dot. Place springs. Draw length one-half the width in. Add a spring two inches above and two inches below, making three springs. Taper springs toward center one. Open and spread one inch tapering to nothing. If you wish more fullness from the Waist down divide the waist line into one-half dot, then one-half on each side. Draw lines down about 7 inches, open and spring, spreading one inch at top tapering to nothing. If fullness is added cut off at Chemise Waist Line.

Waist Line. Cut a Bias band one inch wide. Place on wrong side and stitch upper and lower edge and draw elastic through.

Modeling

4.

The Model is made of Black Silk lined in Vermilion Crepe de Chine. The initials are embroidered in Vermilion Red Chinese Embroidery Silk.

Use your Regular Pajama Block; the ties are added as follows in the drafting. **Coat.** On Side Seam Line 3 inches above Chemise Waist Line and one inch below. Width of Cut $\frac{3}{4}$ inch top and one inch on Chemise Waist Line. The Width of the tie is taken from the point of the Coat Block. Measure $1\frac{1}{2}$ inches up on side seam and $1\frac{1}{2}$ inches over on bottom line. Connect with cut above and the bottom line and draw strip 6 inches in length. Back is done the same.

Pants. For width of strip measure up from point of skirt block $1\frac{1}{2}$ inches and over on bottom line $1\frac{1}{2}$ inches. Measure up from Strip point 4 inches and make width $\frac{3}{4}$ of an inch. Tie is 6 inches long. Back is done the same. The Waist Line is put on an elastic.

5 Envelopes.

Front (A).

Take Regular Working Block and place on fold of material or paper and measure down 14 inches and dot. As the garments generally end at Chest Line measure out one inch and dot under the arm and two inches at Chemise Waist Line, dot. Draw down through the two inch point and then continue down to bottom line (14 inches). Draw from this line to

One hundred twenty-two

Center Front. For fullness divide bottom line into one-half dot, then one half on each side. From the three points draw straight lines up open and spring, spreading one inch at bottom tapering up to nothing. If you want fullness at top all you have to do is to send your springs clear through.

Back (B).

Measure out from Chemise Waist Line on Regular Block two inches dot. From under the arm draw down through the two inch point and continue 14 inches to the bottom line. Center Back measure down 14 inches from Chemise Waist Line for Seat. Divide Center Back Line into one-half dot. Below that point into $\frac{1}{2}$ again, dot, place spring, spring two inches above and two inches below. Put in to about one-half width of block. Spread one inch and taper to nothing. For fullness at bottom divide bottom line into one-half dot, also one half on each side dot, draw lines up open and spring, spreading one inch at bottom tapering to nothing. If you want fullness at top send your spring clear through. For strap. Measure from Center Back two inches over and make strip two inches wide and six inches long. There is one on each side—(Cross and attach in front). If you prefer you may put one strap 4 inches wide in center (evenly placed).

Modeling

5.

The Model is made of Voile de Soie and Lace. Color of material is Henna and Black Lace. Half inch Lace edges the straps.

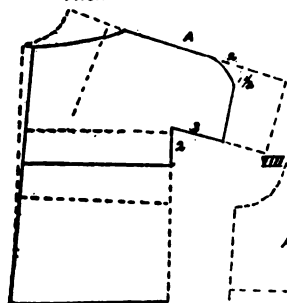
6 Corset Cover. Front (A).

Take Regular Block and take another $\frac{1}{2}$ of a dart off of the front. Place this Line on the fold of the material or paper. Measure $2\frac{1}{2}$ inches down from Chest Line (Center Front) and $1\frac{1}{2}$ inches under the arm. Draw Line across. Cut off at Tight Waist Line and curve slightly toward your front. On Side Seam put in two $\frac{1}{2}$ inch Darts. These darts will draw same in Figure Fitting.

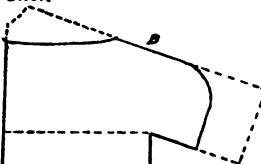
Back (B).

Use Regular Back Block and continue lines straight across for Top and Bottom. Face Right side of Back with a half inch band finished, stitch both edges. On left side have one-half inch band finished extend beyond edge.

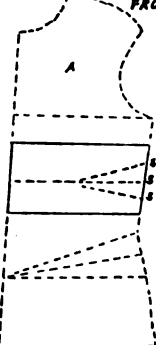
VII NIGHT GOWN YOKES
FRONT



BACK



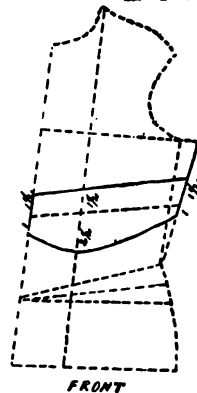
VIII BRASSIERES
FRONT



BACK



IX EMPIRE

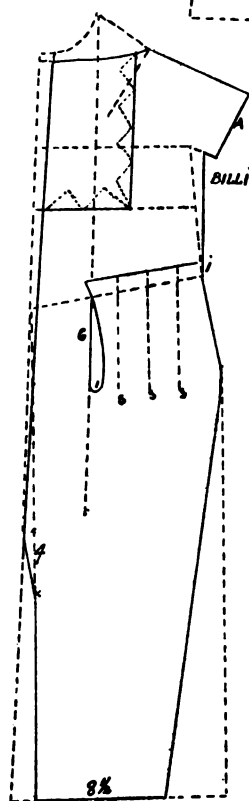
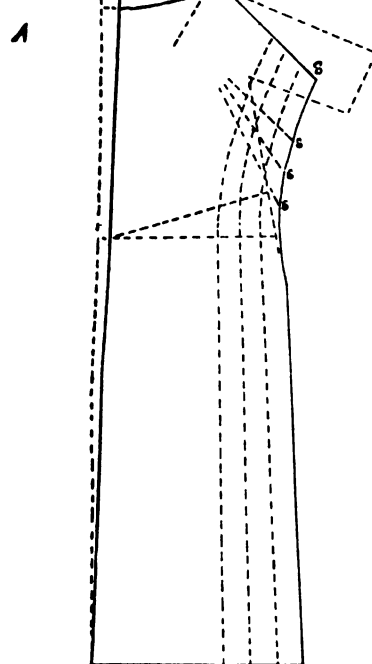


FRONT

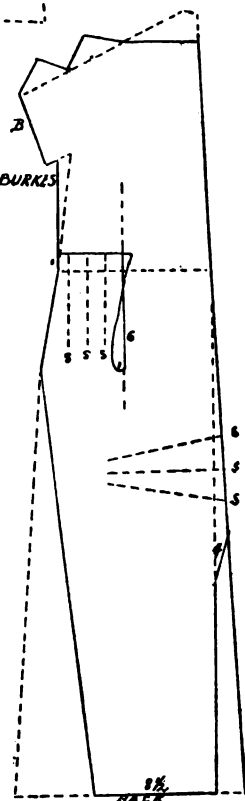


BACK

X DROP SHOULDER
NIGHT GOWN
FRONT

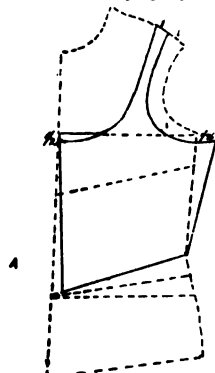
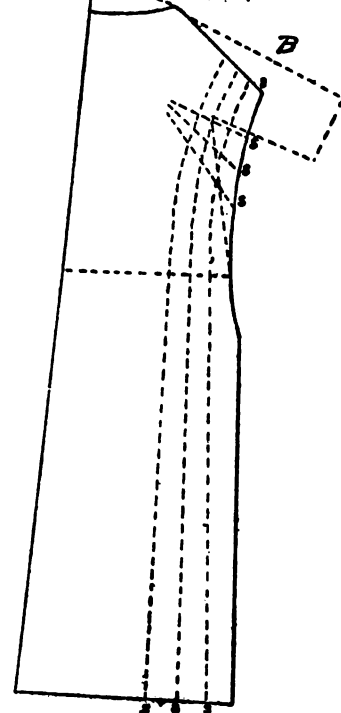


FRONT

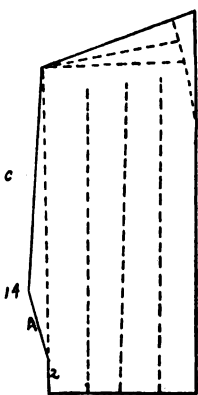


BACK

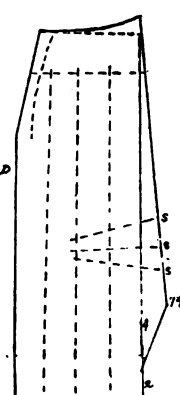
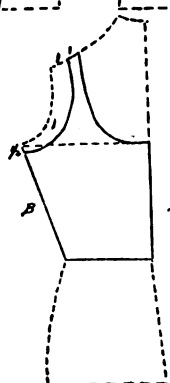
XI D.R. NIGHT GOWN
BACK



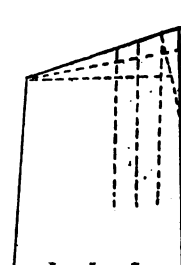
XII BODICE AND BLOOMER
COMBINATION



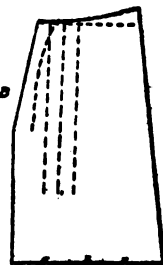
BLOOMERS FRONT



BACK



XIII BODICE AND SKIRT
COMBINATION



Modeling

6.

The Model is made up in Satin embroidered in roses and leaves crossing center front.

7 Yoke Night Gown. (Kimona).

(A) Take the Regular Kimona Chemise Block for the Top portion of the Yoke Night Gown. It is a straight neck so we will turn it back one inch in the front to the Waist Line, pinch up one inch on shoulder, add also one inch under the arm. Measure up one inch from tip of shoulder, draw the neck straight across. Measure down under the arm pit or Chest Line two inches. The length of sleeve three inches from arm pit. In making the curve on top measure up two inches and down on sleeve edge $1\frac{1}{2}$ inches and curve. Button hole slot on shoulder for tie as shoulder seam opens.

(B) Back. Tip the sleeve so that you can take the one inch off on the top of the neck as this is a straight line neck. Do not forget to add the inch under the arm. The Length of Yoke, Sleeve and curve on top is the same as the Front. Also button hole the slot in the same position so front and back can be tied together with ribbon on shoulder.

For skirt portion use straight material 40 inches wide and about 38 inches long. Front and Back the same.

Modeling

7.

Yoke is of Madeira Embroidery on handkerchief linen and the lower portion is of crepe de chine with insertion of Valenciennes Lace.

8 Brassieres.

Take the Regular Block put on fold of material or paper. Evenly placed above and below Bust Line. Open and spring at side seam, one in center and one one inch above and one one inch below. Open and spring by spreading one inch tapering to nothing. In making figure on ribbon 7 or 8 inches in width.

Back Draw your Bust Line straight across on Regular Back Block and evenly place width above and below the Line.

One hundred twenty-five

Modeling

8.

The Brassiere is made of 7 inch Brocaded Ribbon, the edges are faced with narrow ribbon and on the front narrow silver lace is bound in.

9 Empires.

(A). Take the Regular Block measure back one-half dart under the arm and draw down to Waist Line. Place on fold of material. On Bust Line measure up $1\frac{1}{2}$ inches and below one inch. Then draw line straight across. Below Bust Line on Line One measure $2\frac{1}{2}$ inches and on side seam below Bust Line 1 inch. Make curved line.

Back (B). Continue Bust Line Across on Back Block. Measure $1\frac{1}{2}$ inches above Chest Line and 1 inch below. Draw lines straight across top and bottom. For the skirt portion use 40 inch material 38 inches long. Back and Front the same.

Modeling

9.

The material of the Empire is silk. The edge of the skirt is cut in points; on each point is inserted a Heart Medallion of Filet. A French Bouquet is on left side of Bodice.

10 Drop Shoulder Night Gown.

Front (A).

Take Regular Kimona Chemise Block (Unsprung). For the straight neck turn back one inch in front, pinch in one inch on shoulder seam, and add one inch under the arm. Take Red Curve and put V 1 and draw in the Shoulder Curve to the actual length of the shoulder ($5\frac{1}{2}$), then take the Blue Square and draw in a continued slant (8) inches. Take V 5 of Red Curve and draw in side slant from Chemise Waist Line to the End of Shoulder Seam. For fullness between the End of Shoulder Seam and Chemise Waist Line. Divide into one-half dot, then two inches above and two inches below dot for another spring, making three springs in all. Slant the first spring up toward neck, and the springs on each side taper to the end of this spring. Spring about half way in the width. Open and spring one inch tapering to nothing. To add fullness in the Body part of the gown, divide on the

One hundred twenty-six

bottom line into one-half dot. Then on the right side into one-half dot, then on each side of this dot into one-half. Making three springs in all. Draw straight lines up to Waist Line from these dots and from Waist Line up put in the same curve as the curve of the side line. Open and insert one inch springs tapering to nothing.

Back (B).

Take Regular Kimona Chemise Block (Unsprung). On the Original Block be sure you have followed the rules for the Straight Neck. Add your inch under the arm. Take Red Curve as front and put V 1 on top and draw in the Shoulder Curve to the actual length of shoulder ($5\frac{1}{2}$), then take the Blue Square and draw in a continued slant (8) inches. Take V 5 of Red Curve and draw in side slant from Chemise Waist Line to the End of Shoulder Seam. The Springing is followed out the same as the Front.

Modeling

10.

The Material of the Night Gown is of Crepe de Chine. Shadow Lace is used for the bottom with diamond shapes cut out. Ribbon is threaded and tied in bows in the diamond shapes in lace. On shoulder wreaths of roses are made of the crepe de chine and small black ribbon. Around waist is tied a satin ribbon girdle.

11. Billie Burkes.

Front (A).

Take Regular Kimona Semi-Fit Block (Unsprung). For the straight neck turn back one inch in front, pinch in one inch on shoulder seam, and add one inch under the arm. Continue your Center Front Line straight down 14 inches below Waist Line. Place on edge or fold of material or paper. The 14 inch point is the end of Crotch. Draw a straight line down from Waist Line. On straight line opposite Crotch measure down 4 inches and dot. Draw from this point up to Crotch. Make length 34 inches from Tight Waist Line on Side Seam Line. Add 3 inches more for fullness at bottom. Draw bottom line. From the Straight Line in front measure over $8\frac{1}{2}$ inches and draw from this point up to the 7 inch point on your Semi-Fit Block.

Back (B).

One hundred twenty-seven

Take Regular Kimona Semi-Fit Block (Unsprung). Follow your Regular Rules as diagramed in all Straight Necks. Continue your Center Back Line down 14 inches from your Chemise Waist Line for point of Crotch. Between the Chemise Waist Line and this Crotch point divide into one-half dot, then into one-half. Place dot for Seat Spring and continue this spring in to one-half width. Place a spring two inches above and two inches below and continue the spring in slanting toward center one. Open and insert one inch springs, one inch tapering to nothing. Draw Straight Line down from Tight Waist Line, Opposite Crotch point on this Line measure down 4 inches dot, and from this point draw up to Crotch. The Length the same as the Front. From the Straight Line measure over $8\frac{1}{2}$ inches on bottom line and from this point draw up to the 7 inches down point on your Semi-Fit Block.

Modeling

11.

Use Block just drafted for Billie Burkes. Place position for Bib or set in front, which is 2 inches over from Line One on Neck Line and Bust Line, continue end straight along Bust Line.

Divide line from Neck Line into 4 equal parts and add the points. Also on Bust Line. On Semi-Fit Waist Line raise one inch and 6 inches down on Line One, one inch wide at bottom. The cut along this Line and down on Line One, bind same with bias fold. After you cut this away put a false end onto top. Make picot slots and thread ribbon through.

The Back is done the same. On Shoulder Seam there are points that button over on front. Divide your Shoulder seam for two equal points.

The Billie Burke is of Crepe de Chine and ribbon of another color. The inserted Bib front is of another color. The edges are picot throughout.

12. Bodice and Bloomers.

Bodice (A).

Take Regular Block and take $\frac{1}{2}$ dart off the front and draw up to Chest Line. Under Arm on Chest Line measure out $\frac{1}{2}$ dart. Draw from this point down to Waist Line. For Shoulder Strap measure up one inch on shoulder seam and make width about one inch or $1\frac{1}{2}$ inches. Lingerie are designed in strictly decollete. Make the curve of your neck extend to about $\frac{1}{2}$ inch

One hundred twenty-eight

below Chest Line, and about one inch around arm hole to about $\frac{1}{2}$ inch under the arm.

Back (B).

The Back is done upon your Regulation Block. Make the formation the same as Front Shoulder straps, etc.

Bloomers (C).

Take Regular Skirt Block (Unsprung). Measure down on your projecting line 14 inches for Crotch dot. Then draw straight line down. Opposite Crotch point on straight line measure down 4 inches dot, and from this point draw up to Crotch point. From the 4 inch dot on straight line measure down 2 inches and draw your bottom line straight across. If you wish length you may add to the 4-inch dot. Fullness is optional. For regular fullness divide your bottom line into one-half dot, and one-half on each side dot. From these points draw line up to waist. Open and spring by inserting one inch spring tapering up to nothing.

Back (D).

Take Regular Skirt Block (Unsprung). Continue on Center Back Line (projecting) 14 inches from Chemise Waist Line and dot for Crouch. Divide from Chemise Waist Line and Crotch into one-half and then one-half again for Seat. Draw for first spring in about one-half width, then two inches above and two inches below add spring, taper these springs toward center one. Three springs in all. Open and insert one inch springs tapering to nothing. On Straight Line from Tight Waist Line opposite Crotch point measure down 4 inches dot, and from this point draw up to Crotch point. For length like front you may add to the four-inch point. From four-inch point continue on straight line 2 inches. Draw bottom line straight across. Add the Fullness in Bloomers which is optional in the regular way.

Modeling

12.

The Bodice and Bloomer Combination is made of two materials. The Bodice of Heavy Satin and the Bloomers of Silk. Square patches of Kid Trimming are applied on the Bodice, while the Bloomers have a narrow cording around same.

13. Bodice and Skirt.

The Same Bodice is used as with the Bloomers. Only cut off about an inch below Chest Line, add ribbon shoulder straps. Back is done the same.

Skirt (A).

Use Regular Skirt Block Sprung. Make about 15 inches from Chemise Waist Line in length. On bottom line add three extra springs (as per crosses on diagram). On Waist Line extra fullness is added by springing three times. Divide on Waist Line into one-half dot, then on right side into one-half dot. On each side of this dot divide and place spring. Spring down about three quarters the length. Open and insert one-inch springs tapering to nothing. This French Skirt is expected to have a slight puff on hip.

Back (B). Follow the same rules as the Front.

Modeling

13.

The Bodice (Bodice and Skirt Combination) is of heavy satin (Figured). The Skirt is of plaited crepe de chine.

14 Garters.

Ribbon, Elastic, Lace and French Flowers are what Garters are comprised of.

$\frac{3}{4}$ Yard Elastic.

3 yards Ribbon.

$1\frac{1}{2}$ yards Lace.

2 French Bunches of Flowers.

Modeling

14.

Divide Ribbon into four parts and sew two together wrong side and on each edge. Then turn right side and thread elastic through. Add Lace on bottom and Flowers on the side.



One hundred thirty-two

Lilliputian Art

Children Clothes

Lilliputian Art in Designing is the Psychology of Line reduced for "Art in Dress" for the Younger Generation.

Almost every principal of the Psychology of Line, Color, Material and Ornamentation can be used in Designing for Children. Simplify and reduce your Ideals and Ideas to be suitable in smaller sizes.

Children of To-day in the Fashion World enjoy the Gifts of the Art as well as the Grown Ups.

Proportions of Children's Figures

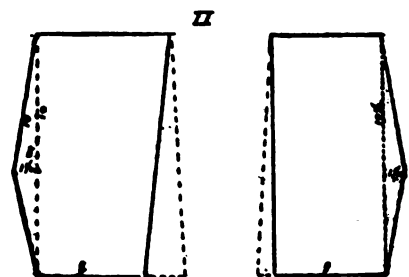
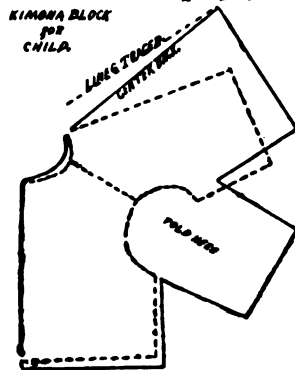
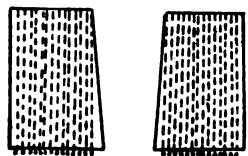
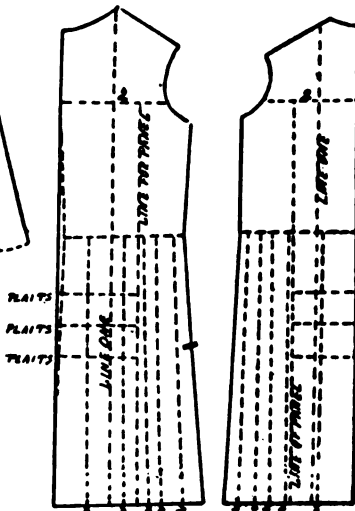
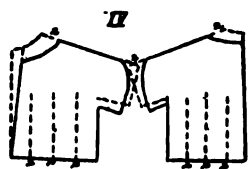
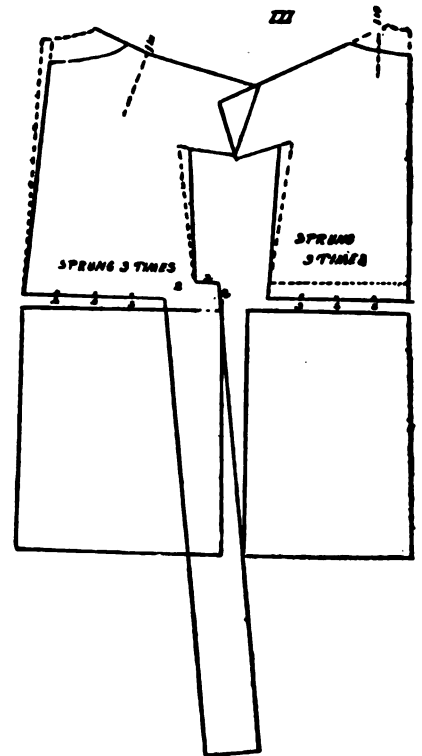
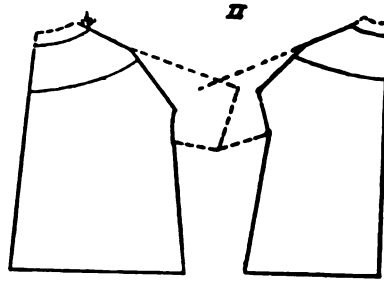
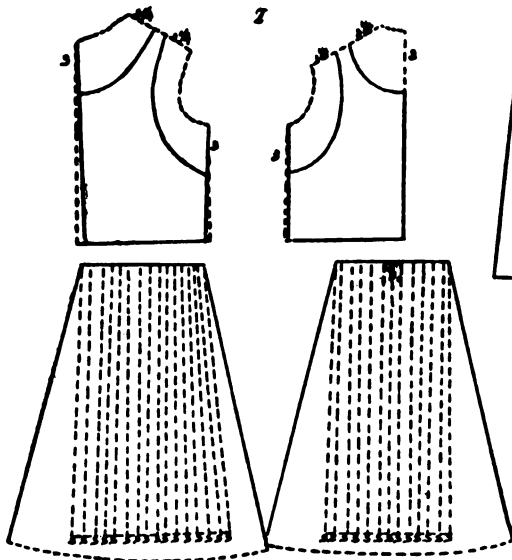
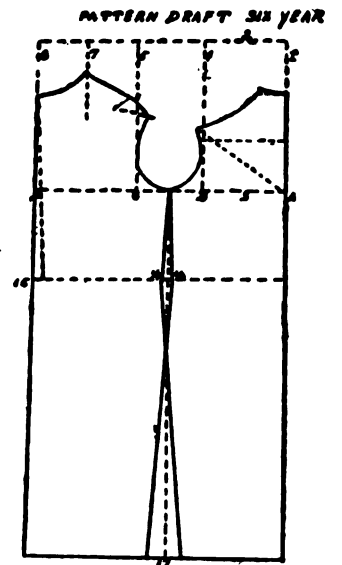
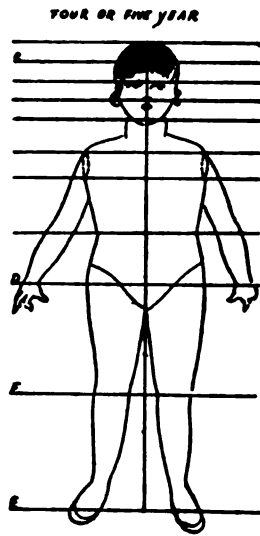
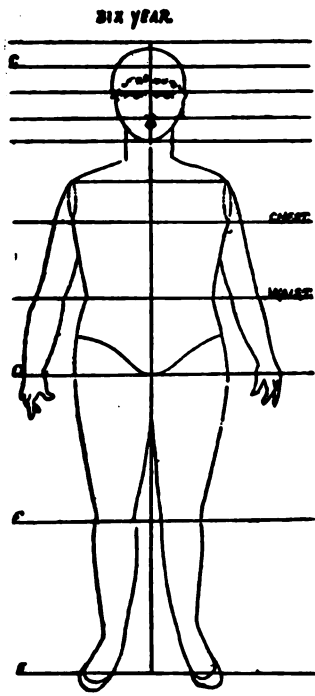
Age 6-7-8

The whole figure from the soles of the feet to the crown of the head should measure just about $6\frac{1}{2}$ times the whole head. Draw a perpendicular line $6\frac{1}{2}$ inches long. Mark in the 6 inches and the half inch. Divide the top space or first inch into 4 equal parts, Line C or Second Line is the top of the forehead.

Line E is the soles of the feet; divide into one-half between C and E for Line D, the Thigh. Between D and E divide into one-half for F, the Knees. The width of the neck is $\frac{1}{2}$ the length of the face placed evenly on both sides of Center Line. The length of the neck, including the drop of the shoulders, is $\frac{1}{2}$ the length of the face. The width of the shoulders is one face on each side of center line; the width of the thighs are the same. The loins of the male are about $1\frac{1}{2}$ faces across. The Chest Line is two faces down, and the Waist Line is three faces down. The arm hole is the width of one neck. The proportion of the arm from the arm pit to the elbow is the same as from the arm pit to the Waist Line, and from the elbow to the wrist is the same.

These proportions apply nearly enough to the younger children also, but the proportions of the head to the figure figures differently. In a child of 4 to 5 years, head goes about 6 times and the figure is about $4\frac{3}{4}$ inches high.

For intermediate ages you take a proportionate difference, as for instance, a child about $2\frac{1}{2}$ or 3 years the head would go about one-fifth of the figure. Height about 3 inches.



PANTALETTES

For Children Draft

Take measurement the same as large draft, with the exception you omit Bust measurement.

Draw Lines One and Two. On Line One measure down the Arm Syce measurement which is 9 inches, dot, then from this dot draw Line Three parallel with Line Two. From your first dot on Line One measure in on Line Three the Width of Your Back 5 inches, Continued Measure 9 inches, Chest 15 inches, dot at each one of these points. At each one of these dots draw perpendicular lines to Line Two. Lines are Number 4, 5 and 6; between Lines 5 and 6 draw short Line 7 from Line Two. Measure up on Line One from first Dot $5\frac{1}{2}$ inches dot, this is the Rise of the Back. From this point draw short line in. Measure in $1\frac{1}{2}$ inches and up $\frac{1}{4}$ of an inch. Take Red Curve and draw in the Back of Neck. Between first dot on Line One and the Rise of the Back divide into $\frac{1}{2}$ dot, draw line across to Line 4 dot, and then one inch above, dot. Take Red Curve and put V 2 (Forming Back Rule) on Back of Neck dot and draw back shoulder seam down to the one-inch dot and $\frac{1}{4}$ of an inch beyond. Take Red Curve (Arm Syce Curve) and place V 7 (Face Down) touching Line Three and draw back of arm hole around to back shoulder seam. Leave space about $\frac{1}{4}$ of an inch from Line Four.

Take tape measure and measure the distance across from first dot on Line One to End of Shoulder Seam (dotted Line across Back Yoke). Take this amount and place it on C, then place your finger on 11 inches. (The Pitch of the Shoulder.) Take pencil and the end of the tape and from the end of the Back Shoulder Seam swing and draw in Slant of Shoulder. Take $1\frac{1}{2}$ inches out of your tape and place same at C and then continue the tape up to 9 inches (Arm Syce Measure) dot on Line 7. Take Red Curve and place V 1 of (Forming Back Rule) on dot on Line 7 and draw in the length of the Front Shoulder to point on Shoulder Slant Line that corresponds to Length of Back Shoulder. Then take Red Curve (Arm Syce Curve) Face up and draw in the front of the arm hole, resting curve on Line Three and continue around through shoulder Seam point. For Neck take Red Curve (Arm Syce Curve) and place $1\frac{1}{2}$ inches (Back of Neck) measurement already used on dot on Line 7. Divide neck into one-half and let this amount rest on Line 6 and draw in the curve of the neck.

Other Children Sizes

	2 Yr.	4 Yr.	6 Yr.	8 Yr.	10 Yr.	12 Yr.
Arm Syce	6	7	8	9	9½	10½
Pitch of Shoulder.....	8	9	10	11	11½	12½
Width of Back.....	4	4½	4¾	5	5½	6
Cont. Measure	7	8	8½	9	10¼	11
Chest	12	13	13½	14½	16	17
Length of Front.....	11½	12½	13½	14	16	18
Waist	20	22½	24½	25½	28	30
Neck	9½	10½	11½	12	12½	13
Length of Skirt.....	11	13	14½	16	20	23
Rise of Back	4¼	4¾	5	5	6	6¾
Sleeve to Elbow	6	6½	7½	8	9½	10
Elbow to Wrist.....	5	6	6¾	6½	8	9
Back Neck	1¼	1½	1½	1½	1½	1½

Between B and C on Line Three divide into one-half, dot, from this point draw straight Line down to indefinite length. For Waist Line take tape measure and take 1½ inches out and place on dot on Line 7 and continue down and place length of Front measure, which is 15 inches, on Center Front Line, dot. From this point draw your Waist Line straight across to Center Back. On each side of Dividing Line under the arm measure ¼ of an inch, dot, and draw from these points up to dot under the arm. From Waist Line continue your Dividing Line down 17 inches and measure out on each side one inch dot. Then draw to opposite sides. It is necessary in separating pattern to either trace off Back or Front of draft as the Skirt of the Pattern overlaps. You may spring the Block by dividing the Back and Front into ½ dot, and then ½ on each side. Draw lines straight up to Chest Line, open and insert spring one inch at bottom and taper up to nothing.

Modeling

1. Take your regular working block and to make a tight bodice effect reduce the Waist Line as follows: Measure the distance on Waist Line with your Blue Square from Center Back to the ¼ inch in dot on Back side seam line. Take this amount and place the same on the ¼ inch dot on Waist Line in Front. Then look to measurement on Blue Square that is ½ of the Waist

One hundred thirty-six

Line Measurement and dot on Waist Line. From dot draw up to Center of Neck and Center Front Line. Lay this Line on the Center front fold of the material and this serves as a dart. The Back is cut the same as regular Block.

As in the transferring the Models from the Sketches to the Patterns in the Miladi Models, the rules for the Children's Clothes are done likewise, the difference being smaller thirds. Taken from the thirds of the width of the neck. The neck divided in three even portions. The amount in thirds are transferred by inches to pattern just the same as the larger Models.

Lay pattern or Block on fold of material or paper and proceed to measure off in thirds on sketch transferred to inches on pattern. Measure $1\frac{1}{4}$ thirds from shoulder tip up, $1\frac{1}{4}$ inches on pattern. From point of neck down $2\frac{1}{4}$ thirds on pattern $2\frac{1}{4}$ inches transferred. The center front decollete is 3 thirds transferred is 3 inches. Under arm is 3 thirds transferred is 3 inches.

The sleeves are just straight pieces curved to arm hole. The width is made from one-third above elbow to shoulder strap. With extension of two-thirds below arm hole for length. The end is edged with hand made French Flowers along sleeve and a garland across Front and Back.

The Back of the Bodice is drafted out the same way.

Skirt: Take your regular skirt block and spring every inch up to waist line. Take and dot every inch on bottom line of skirt. Make knee length. Draw lines from each one of these dots to waist, open and insert springs one inch at bottom tapering up to nothing. If same is desired extremely, full spring every half inch.

The Model was made up of Pink Chiffon Taffeta with white chiffon sleeves. The French Roses were of Pink Taffeta with centers tinted into deeper shades. The skirt was faced with Pastel shade of Blue and an edging of smaller roses underneath around edge. Pink and Silver faced Ribbon and small bow at waist.

2. Take your regular working block and transfer into a Kimona Block with the same rules of the Grown Ups. Take Red Curve and put in drop shoulder as you do the Drop Shoulder Night Gown Block in the Lingerie. Put V 1 at neck point, draw in length of shoulder $4\frac{1}{4}$ inches, then take Blue Square and continue that line 4 inches down. Take V 5 of Red Curve and place at arm-pit and draw curve up to shoulder point. Same applies to back.

For width of Yoke measure down $1\frac{1}{2}$ inches from neck point and $1\frac{1}{2}$ inches center front. Draw curve of top line of yoke. Measure on shoulder

down 4 inches on shoulder seam dot, draw the bottom curve line of yoke. The back is done the same.

Take the Regular Block with the skirt attached for the Panel (this is unsprung). The width of the Panel is 2 inches over from Line One. The length is from the end of yoke to hem. The position for the Plaits is 4 inches below waist line and the width of the plaits are 2 inches each. Do not draft plaits in pattern but fold them in the material to the size and then put the flat pattern over the same. Place Lines where they are to go exactly upon the plait. Skirt. Separate the skirt portion from the Block and spring from the Bottom up five times. The Back is done the same way. Panel and skirt.

The Model was made of white crepe de chine. White ribbon formed the shoulder circle formation. Around the skirt two rows of ribbon lined and threaded through the plaits. Red cherries and leaves were placed at waist.

The Pantelettes were of white crepe de chine and lace.

To draft Pantelettes take the regular skirt block and measure down on the center front line about 10 inches for crotch. (This measurement varies, so it is better to take same on children's.) Then from that point measure out $1\frac{1}{2}$ inches. Draw from that line up to waist. From the crotch to bottom draw line. Measure around the leg loosely and divide into one-half. Measure that amount over from center front dot, and draw from that dot up to waist line. Back is done the same way, only measure down center back $\frac{1}{2}$ inch more; instead of 10, measure $10\frac{1}{2}$ for crotch. If you desire fullness, spring in the amount where it is desired. The Model shown is put on an elastic waist band and around legs.

3. Take your Regular Kimona Block and prepare same for the straight line neck. Take one inch off of the front and place on the fold of the material or paper. Pinch out on center of shoulder a one-inch dart and add one inch under the arm. The measure down from neck point is $2\frac{1}{2}$ inches; center front, 2 inches. Then draw in the curve of the neck. Back: Match the edge of your sleeve and run shoulder seams together then pinch out one inch at top of shoulder seam.

For loop panel at sides of waist line measure out 2 inches. Draw line down length parallel with side seam line. Two inches below side line of panel draw line straight across for end of Blouse. Two inches over on this line from side seam line dot. Then from this dot, draw your other side of the panel parallel with the other side. The loop is 5 inches with an extra added

One hundred thirty-eight

inch for the turn and turn again at the waist line, making 7 inches added. As it extends 5 inches below the skirt hem, the added amount would be 12 inches. The Blouse is sprung three times between the panel and center front. The Back is sprung the same way and has the two-inch extension. The Panel is cut on the front only.

The skirt is the regular block sprung three times, sending your springs through the waist, one inch at bottom and one inch at top. Back made the same way.

The Model is put together on a plain lining.

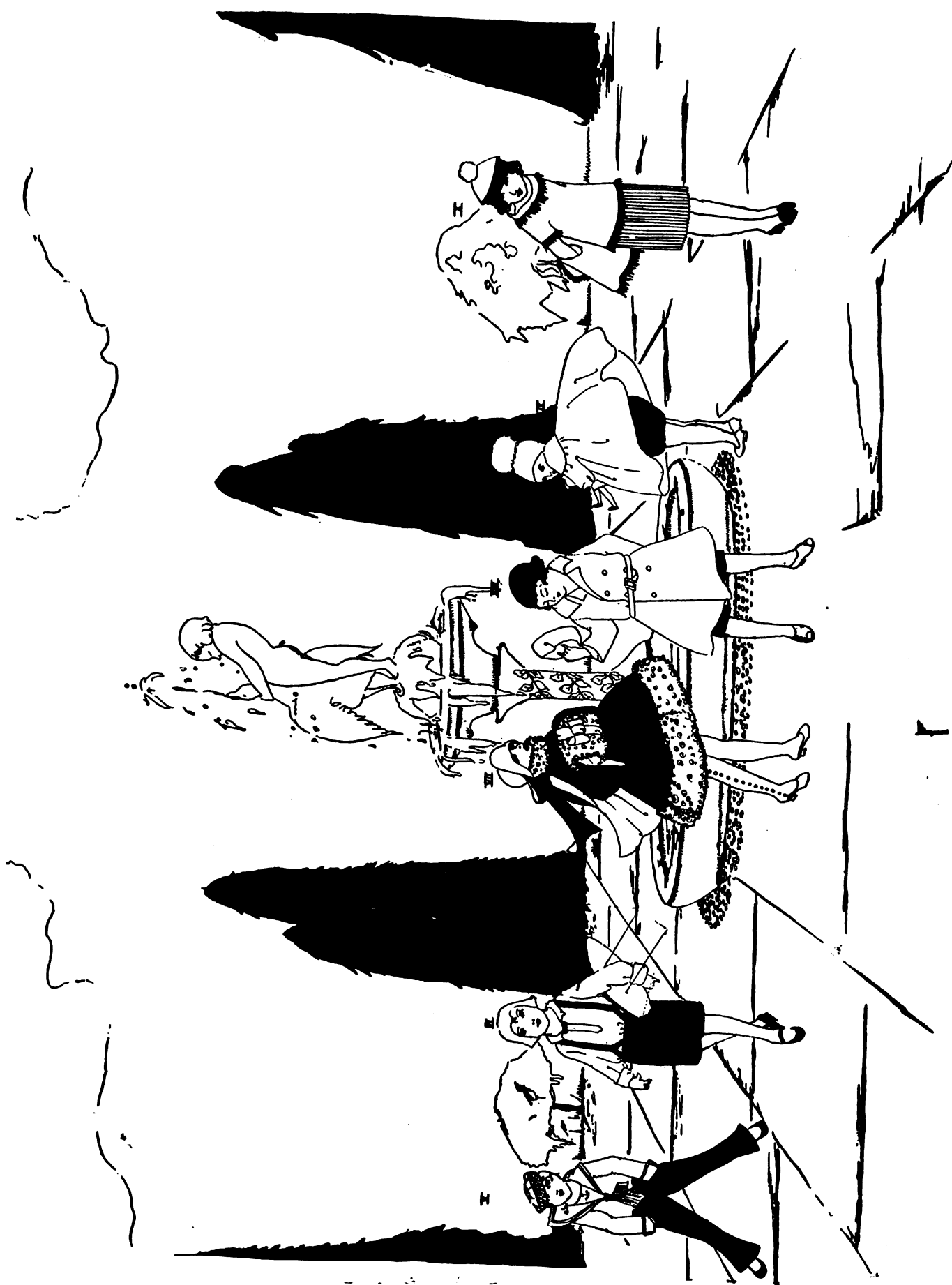
The Model is made with white crepe knit for top and panel faced in white. The short skirt is of black velvet. The embroidery of the Blue Bells are done in the natural colors.

4. Take your regular Kimona Block. For straight neck on small sizes like 4 year old take one inch off of front only. For center front place on fold of the material or paper. Measure 2 inches down from neck point and 1 inch down center front. Draw in neck line. Measure up 2 inches from elbow. Make curved part an inch at top of sleeve. One inch down on shoulder make button hole slot for tying together with ribbon. The same is tied on shoulder and not sewn or hemstitched together. Spring up three times from waist. Back is done the same throughout.

The Skirt is sprung 14 times. Back and Front.

The Model was made of white silk voile with white taffeta ribbon sash. The flowers are hand made of very narrow ribbon. Shirr one side of ribbon up rather tightly and tack this ribbon on around and around forming flowers. Embroider the stem and the leaves in silk floss.

5. Sailor Boy: Take your regular working block (unsprung). The first will be the Sailor Pants. For the crotch on center front of the Block on skirt portion divide into one-half and add two inches more onto same, dot. From that point measure out $1\frac{1}{2}$ inches or more. This particular measure depends entirely on the age of the child. From this point draw up to the waist line and down to the knee line. On waist line divide into one-half dot. From this point square off and draw a straight line with Blue Square down to ankle. Measure about two inches on each side of this line for width of ankle. Continue your crotch line down to this point on left side. From Waist Line measure 4 inches down on hip. From this point draw a line down to point on right side of ankle. On right and left side measure out about $1\frac{1}{2}$ inches and



One hundred forty

draw the curve of the flare gradually up to the knee. Open and spring two times for more fullness if desired.

The Back is done the same with the exception that it is a $\frac{1}{2}$ inch longer in the measurement for the crotch. If the crotch seems snug, add fullness by springing. This all depends upon the Child. To place the springs, divide between the waistline and crotch point into one-half dot, and between this point and crotch point $\frac{1}{2}$ again, dot. Add a spring in about one-half the width at this point. And a spring one inch above and one inch below. Open and insert a spring one inch at bottom tapering to nothing.

Open pants in front by cutting slot down from the waist between dividing line and center front. Distance about half way between crotch and waist line. Put flap underneath that will blind back to center front, so that it can button underneath. And on top piece add a band that points at end with snap underneath and a button on top, so it can fly back and snap and button over the blind center buttoning.

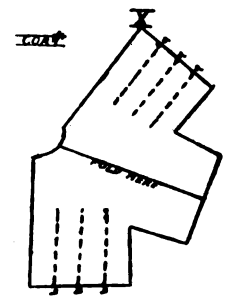
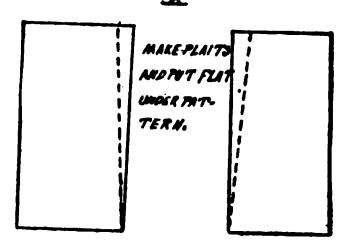
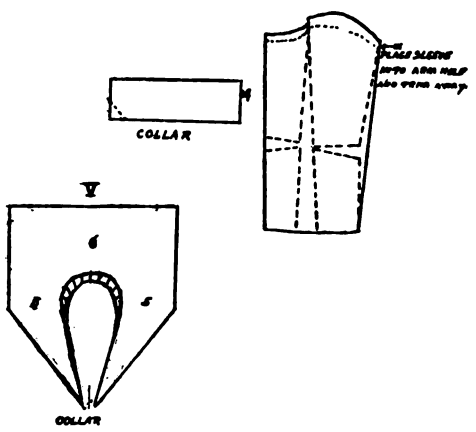
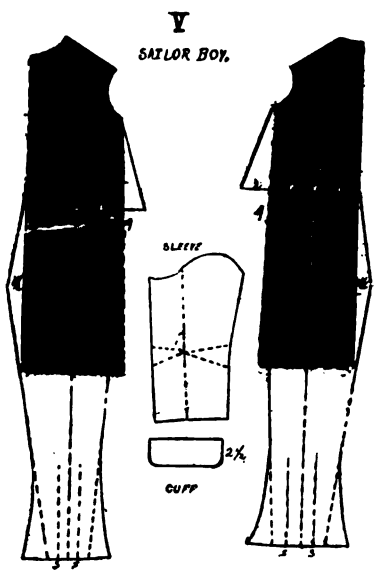
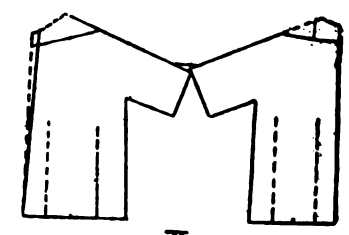
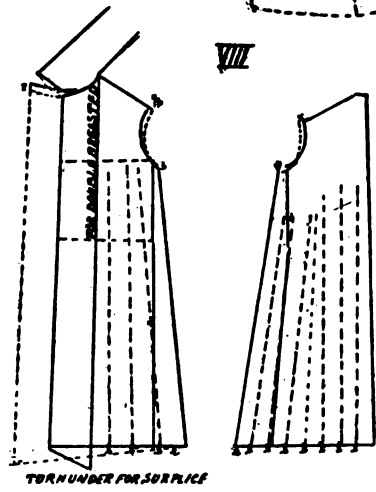
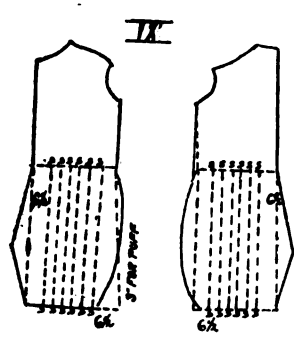
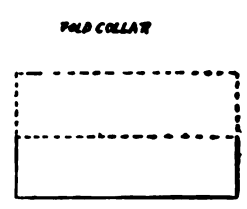
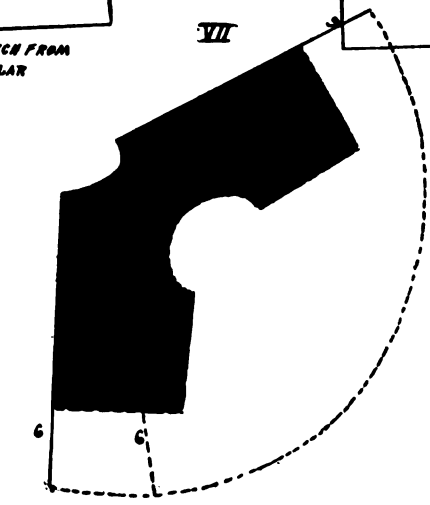
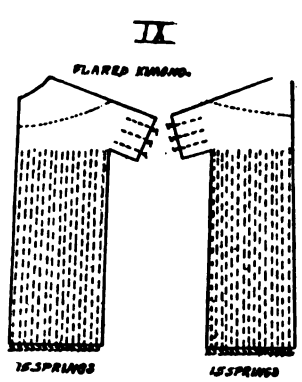
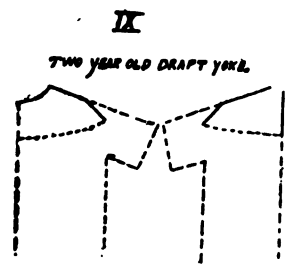
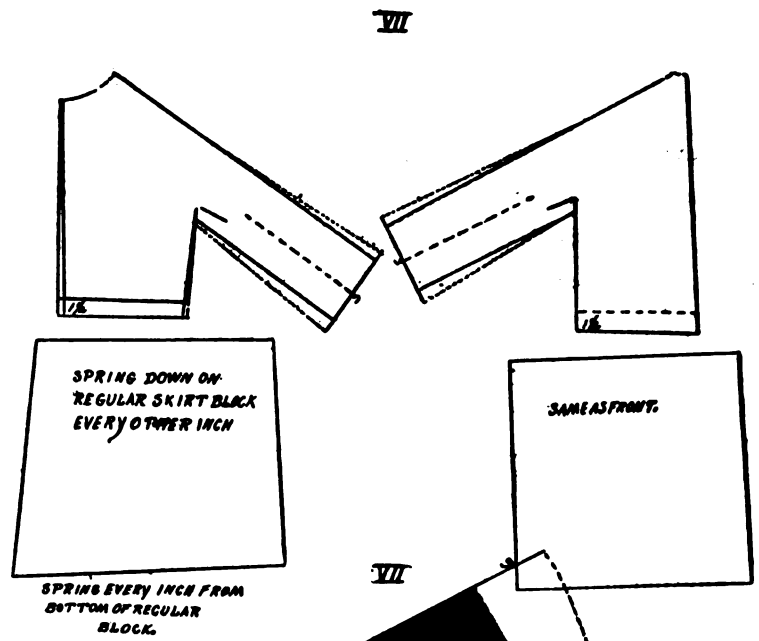
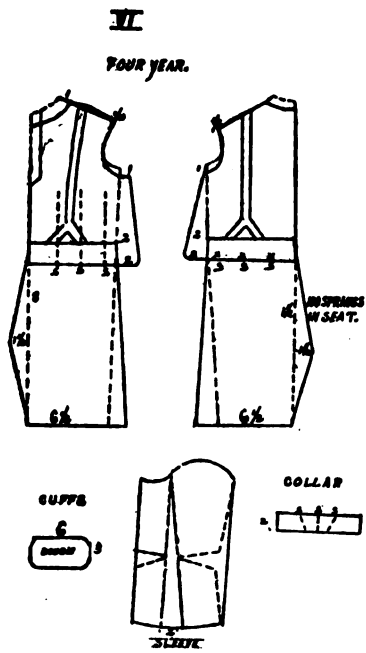
Blouse: Add two inches out on your regular block and two-inch extension below the waist line. Draw line up through these points to under the arm. Cut V out in center front about one inch below Chest. Use the same V with added seams for the inserted piece. Cut the round neck one inch lower than block neck.

The Sailor Collar is drafted by getting the measurements of length of shoulders, then adding the curve of the neck and side neck. With an extension in back of 6 inches. The lapels or front extension are measured by securing the length of the V and adding the same to the collar. Add an extra inch around neck line. Cut every inch for putting collar on.

The sleeve is a regular one-piece sleeve obtained by putting back to back, top and under pieces of sleeve blocks. The cuff can either be a turn back or a straight cuff. If it is turned back double if a straight cuff cut single and face. Measure the wrist with slight allowance for freedom and round corners.

The Model was made of White Duck faced in blue for the Blouse. Trimming in Red, White and Blue Braid. Embroidered in Red, White and Blue Worsted. The Pants were of Blue, light-weight serge. The Tie of Red.

6. Take your regular working block in the size desired and we will draft the blouse first. Put same on fold of material or paper. On shoulder measure down one inch from neck point and with a $\frac{1}{2}$ inch extension beyond end of shoulder seam. Put in a straight shoulder seam. Under the arm drop one



inch and measure out one inch, as same is a large arm hole familiar to a Blouse. From waist line measure out 2 inches and drop down 2 inches for the blouse. Spring three times up as far as you need fullness. Back is done the same with the exception you do not add the one inch under the arm.

Sleeve: Measure the arm hole around and draft a sleeve as you would a Grown Up's. Separate and make a Bell-shaped sleeve as to the Rules of the Grown Ups. Separate two inches so there will be fullness to put back on a wrist band. Secure the length of the wrist band by measuring the child's wrist to the amount desired. The cuff of our Model was about 6 inches in length and 3 inches in width (make double). Round the corners in about 1 inch proportions. The collar is a straight-piece, spring 3 times in the back and about 2 inches in width. The Front piece is a $1\frac{1}{2}$ inch band, doubled and added afterwards. The same extends about 2 inches below the chest.

Pants: Between Waist Line and Knee it is a good plan to measure and then divide into $\frac{1}{2}$ and to the amount add 2 inches for the length to the crotch. If it is a regulation size on a 4-year old, it will measure about 8 inches. Measure down on the center line of the skirt block 8 inches, dot; measure out $1\frac{1}{2}$ inches, dot. Draw line up to the waist line and down to the knee. For width around the knee measure the Model or take regulation size, which is $6\frac{1}{2}$ inches, dot, and from that point draw up to waist line. After the knee is measured, take $\frac{1}{2}$ for the front and $\frac{1}{2}$ for the back, add the amount of extension desired. The Back is done the same, with the exception of $\frac{1}{2}$ inch added to the length of the crotch amount. For the suspender straps make bands about 1 inch in width.

The Studio Model was made of Pongee Silk for the Shirt Blouse. The same being stitched in red. The Pants of Navy Blue velvet is stitched in red.
Girl's Coat.

7. Take your regular Kimona Block and reduce the Body part to a Tight Bodice. Proceed to do this as you did the Number One Model for a Tight Bodice. The only difference is you are working on a Kimona Block. After the same is done make your Waist Line $1\frac{1}{2}$ inches above the Normal. Add one inch on top and bottom of the Kimona Sleeve and taper your lines up. Spring one inch for fullness in center of Sleeve. The Back is done the same. The collar is a regular straight piece of fur doubled.

Skirt of Coat: Take your regular skirt block and spring up every inch. After the same is done from the top spring down every other spring. The

Back is done the same as the Front. The bottom is banded in fur.

Cape of Model: Take your regular working blocks and put shoulder to shoulder. The length is about 6 inches below the waist line Back and front. As the Model is only a Semi-Cape, the same is taken off $1\frac{1}{2}$ on front neck line from shoulder seam. Curve your bottom line.

The Model was made of Black Satin lined in white crepe de chine. The fur was of white American Broadtail.

Boys' Coat (Double Breasted):

8. Take your regular working block in any size, with skirt attached. Put on piece of material or paper. Measure out from shoulder seam $\frac{1}{2}$ of an inch and under the arm one inch out and one inch larger. Sketch in new arm hole from these points. At the bottom of skirt measure out two inches. Draw line from under the arm down to that point. Between Line One and Side Seam line divide into points for three springs. Spring one inch at bottom, tapering up to nothing at chest.

As the Model is double breasted, it is necessary to turn another piece of material or paper under and draft the opposite sides separately. Extend below Line One about an inch and a half and from that point trace directly up to neck line. After tracing the neck turn out the part that is folded under and continue the bottom line to the end of side seam for the lapel and collar. When the double breasted extension is turned out from the traced neck line, measure up one inch and draw down to about one-half inch above center front line. Then draw a straight line about 2 inches long (this amount will vary) to neck line. For collar take a straight piece of material about 8 inches long or that amount sufficient for a collar and place on the front so the edges will match up. You will also have to even off the straight piece on center front and the slight curve of the collar line.

The Back Block is treated the same for a coat, with the exception that it is sprung seven times.

In regards to suggestions for the Tailored effect for this coat, turn to the Suggestions in the Tailored Woman.

This Model was made up in Camel's Hair Material of a light tan shade.

9. Take your regular Kimona Block and draft your Drop Yoke Block the same as the rules in Number 2. For the Body portion of the Model take your regular Kimona Block and spring 15 times. Then measure down on the shoulder seam and center front in inches where your Yoke will come and draw

a corresponding semi-circle line so yoke will fit on properly. The fullness that you will have extra from the regular Kimona Block gather up onto your drop yoke. Spring sleeve 3 times for fullness.

For the Bloomers: Take your regular unsprung Block. Top portion to be used for tight lining and skirt portion for Bloomers. For crotch measure down $6\frac{1}{2}$ inches on Center front line and from this point measure out $1\frac{1}{2}$ inches, dot. Draw line up to waist line and a line down to the knee. Make about 3 inches longer if you want a good size puff. Measure the knee around for the width and divide into $\frac{1}{2}$ for Front and Back. Take Red Curve and draw in the curve of the side seam. For fullness spring from the bottom up clear through waist line one inch bottom and one inch or one-half inch top. This is all according to fullness desired. The Back is done the same. Make on elastic banding top and bottom.

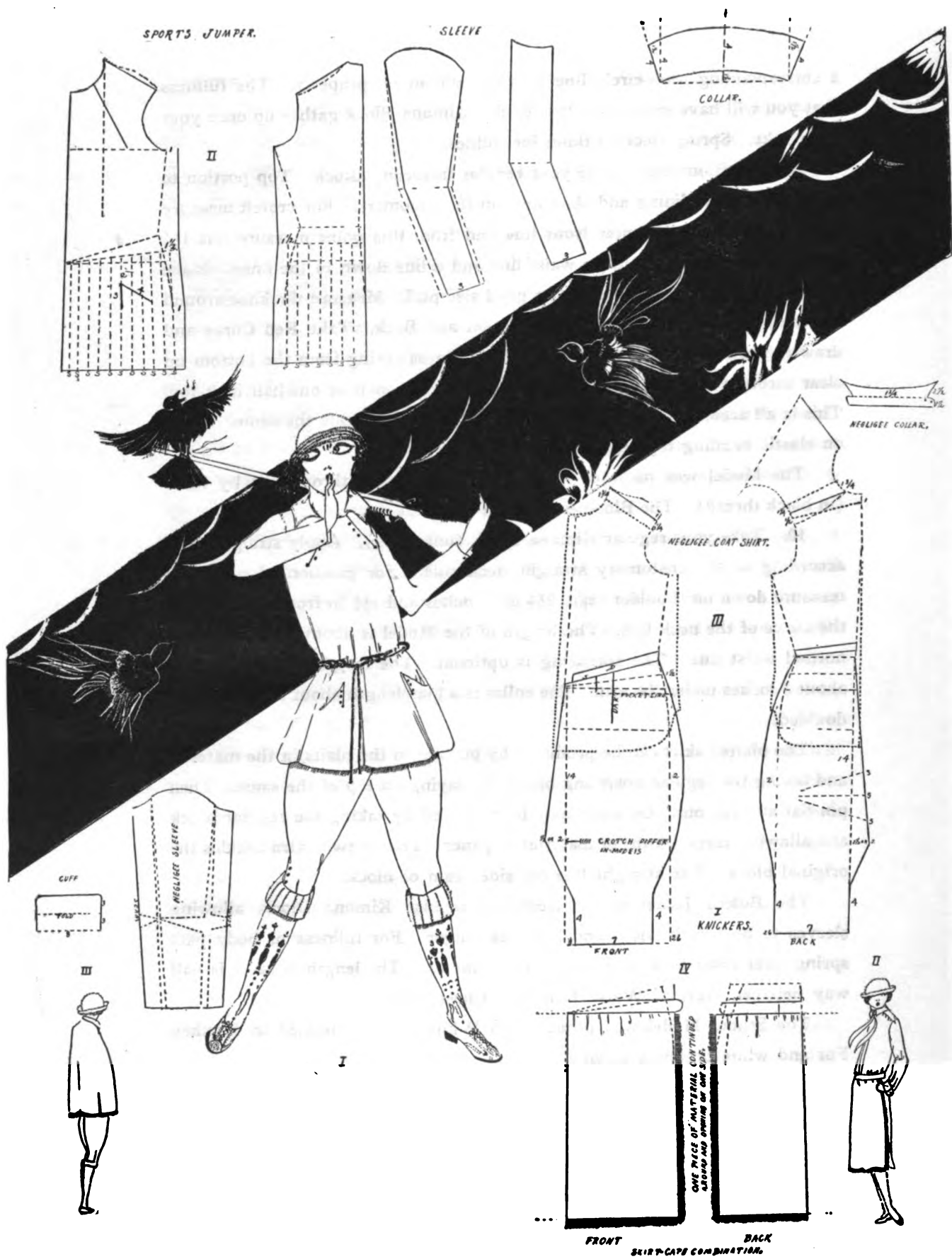
The Model was made of white linen hemstitched throughout by hand (in black thread). The Bloomers were of black taffeta.

10. Take your regular Kimona Block (unsprung). Apply straight neck according to the customary straight neck rule. For position of neck line measure down on shoulder seam $2\frac{1}{2}$ or 3 inches and $1\frac{1}{2}$ in front and draw in the curve of the neck line. The length of the Model is about 4 inches below normal waist line. The springing is optional. The length of the sleeve is about 3 inches under the arm. The collar is a bias length about 2 inches wide doubled.

The plaited skirt can be produced by putting in the plaits in the material and taking the regular unsprung block and laying on top of the same. Then pin flat and cut out. Or same may be produced by taking the regular block and allowing three widths of material or paper. That is two extra besides the original block. Use straight line for side seam of block.

The Bolero Jacket is cut from the regular Kimona Block, allowing sleeves to be 1 inch wider and 2 inches longer. For fullness or body part spring three extra times from the bottom line up. The length of same is half way between Normal Waist Line and Chest Line.

The Studio Model was produced in White Jersey trimmed in Monkey Fur and white organdie collar.



One hundred forty-six

Outdoor Sports Models

Outdoor Sports Models are sporty apparel designed for Country wear. The art of furnishing to the apparel the smartness and comfort for the Town and Country Sports Wear.

Sports goods is a department in Designing entirely by itself, a real mannish simplicity.

The Art of Designing in this Branch is the creating of Novelties of Art for practical diversions. For example, the Sports Models given. The Wardrobe consists of:

1. Knickers.
2. Sports Jumper.
3. A Skirt that is convertible into a Cape.
4. A Negligee Coat Shirt.

Exhibition No. 1. The Model displays the Jumper and Knicker combination.

Exhibition No. 2. The Model displays the Negligee Shirt and Skirt combination.

Exhibition No. 3. The Model displays the Skirt now converted into a Cape and Knickers.

An Outfit complete for Outdoor Life. And a suitable wardrobe for a Smart Week End Kit.

Your Lines in Outdoor Sports Models become inventions and useful ideas. Everything must be simple in character and line and with durableness.

Modeling

1. Knickers.

Take your regular working Block and extend your lines down 26 inches below the Tight or Normal Waist Line. Do not Spring. Take Blue Square and measure down on a straight Center Front Line 14 inches for the crotch dot. Measure out either 2 inches or whatever extension is needed in the Model. From the crotch point draw up to center point Waist Line. On the bottom line (which is supposed to represent the length from the Waist to the Knees), measure one inch from straight line dot. From this point measure across $\frac{1}{2}$ of the knee measurement. Here it is 7 inches dot. From these two dots on the bottom line measure up 4 inches for the tight part of the knickers

One hundred forty-seven

dot. Draw lines up parallel to straight front line. From the front 4-inch point draw a line up to the crotch point. On the side line between the waist line and the 26-inch point divide into one-half, dot. From this point measure out 2 inches dot. Take Red Curve and draw in the curve of the side line of the Knickers. Or this may be added in by free hand drawing. Draw line from the Waist to the top of the 4-inch point on the right side. On Normal Waist Line between Center Front and Side Seam Line divide into one-half dot. At this point mark for a dart. Or you may make two darts (smaller in size) on each side.

The Back is done the same with the exception of the fullness applied in the seat. Divide between waist line and crotch point into one-half dot, then divide into one-half, again dot. At this point insert a spring $\frac{1}{2}$ width in and a spring 2 inches above and 2 inches below. Spring one inch at bottom, tapering to nothing. The 4-inch point is measured up on the Center Back Straight Line. On the bottom line you measure over the $\frac{1}{2}$ of the measurement of the knee just the same as the front. All the other rules for the Back are the same.

Build same on a $1\frac{1}{2}$ inch Belt.

If you wish to add pockets you cut as follows: Measure 2 inches down, 3 inches over from the Center Front dot. Draw 2-inch line. Measure $2\frac{1}{2}$ inches down from belt seam point on side seam line. Draw a line from this point over to the 2-inch point. Cut the Body part of the knickers along this line. Also cut the separate extra piece for the pocket with an extension that goes 2 inches below the top line of the pocket. Add your belt straps or slots. Add extra blind piece on one side for 4 buttons (Center Front). One side make double for button holes.

2. Sports Jumper.

Take your regular working block and add your Semi-Fit Silhouette Lines 15 inches below Tight or Normal Waist Line. Spring every inch from bottom line up to Semi-Fit Waist Line. Add straight Shoulder seam.

The Flap front is made by measuring 2 inches over from Line One on Chest Line and dot. On Neck line from Center Front and Side Seam divide into one-half dot. From this point draw a line down to dot on Chest Line. When a line is cut open you will have to add an extension to one side so it will be a blind piece to go under for buttons or fasteners for the other line. For pocket divide into $\frac{1}{2}$ on waist line dot. Measure 2 inches down, dot.

One hundred forty-eight

Draw line 3 inches for width, dot. Then measure across 4 inches, dot. Draw from top dot down to this point. Cut open and bind edges.

The Sleeve is a regular sleeve reduced to a tight Model. Making about 6 inches around wrist, graduating up to arm hole.

Measure the collar from the Line of the flap front. Around neck from one side to the other. Draw a straight line to the amount of this measurement. Divide line into one-half dot. Measure up the back of the neck measurement at this point. Draw a straight line up the width of the collar. At each end draw straight line up the width of the collar. At this point measure out the back of the neck measurement, dot. Draw down from this point to the end of the collar. Curve the edge line of your collar. There is no springing in this collar.

3. Negligee Coat Shirt. Follow same by the heavy dotted lines on diagram.

Take your regular working block and add the Semi-Fit Silhouette Lines. Make same 15 inches in length below Normal Waist Line. Divide into one-half on side seam between Waist Line and length line dot. Measure in one inch at this point and start curve for the tail of the shirt. Extend each side of the shirt one inch center front for the buttoning. The Back is done the same.

Negligee shirts have yokes, so take your regular working block and raise the shoulder seam line until it rests directly on top of the shoulder. This is done by adding one inch up on back and arm hole point. From this point draw seam to neck line. Front measure down one inch on arm hole line dot. From this point draw line up to neck line. Take these two straight shoulder seam lines Back and Front and put together. In center back measure down one inch dot. $\frac{1}{2}$ in from shoulder seam line on arm hole line dot. Draw a line from this dot to center back dot. On Front on arm hole line measure $1\frac{1}{4}$ inches dot. On neck line measure $1\frac{3}{4}$ inches dot. Draw line from this dot to the arm hole dot. Trace off your small yoke. Also the seam lines for the Body part of the negligee shirt.

The Sleeve is a regular sleeve with seam transferred to under the arm. This is accomplished by taking the regular block. Cut same at the elbow. Place top piece so Line One will become straight. Take the under arm piece and cut directly down the center and place each piece in regular formation on each side of the top block. So that the under arm arm-hole line will continue around. Separate at the bottom about one inch on each side of the top piece.

Measure up 3 inches from wrist and draw botton line across at this point.
As cuff goes on.

Cuffs: Measure wrist around and make line that length. Measure up the width and draw a line up to that amount. Double same as the cuff is folded. This cuff is 3 inches in width, doubled makes 6 inches. Round the top corners to about one inch each side. Put button holes clear through.

Soft Collar: Measure neck around and make line to that length with an extension of one inch on each side for the buttoning. The height of the collar band is $1\frac{1}{2}$ inches. Curve one side and slant the other. The collar portion slants from the one inch point in on top of neck band. The width on the ends are $2\frac{1}{2}$ inches and in the center back $1\frac{3}{4}$ inches. Sew the collar onto the neck band.

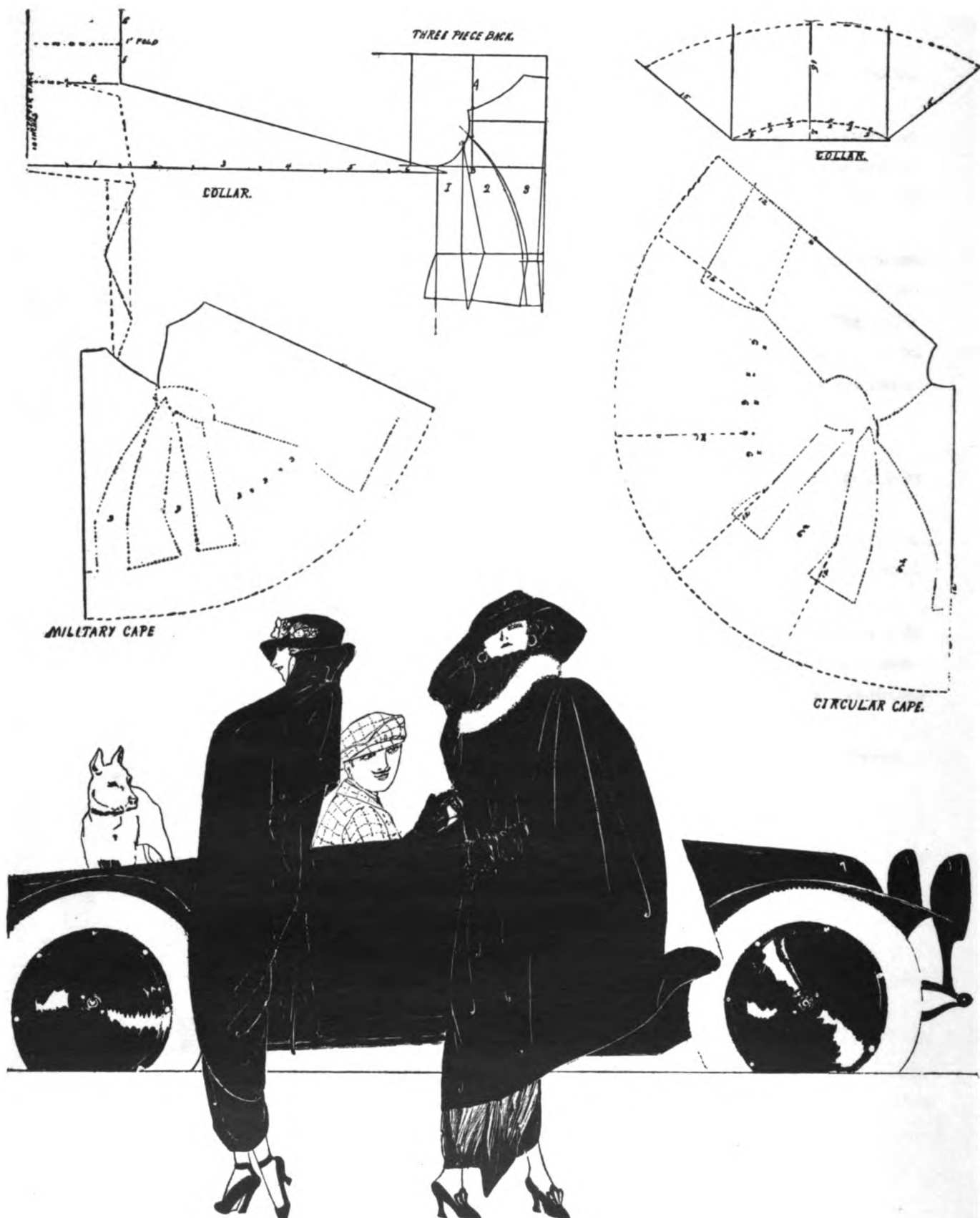
4. Skirt. Which is transferrable into a Cape:

Take the bottom portion of your regular block and add the lines of a skirt 30 inches in length.

Make the Belt tight and place the same on the Chemise Waist Line. Make about 2 inches in width. Make extension of one inch for the round ends and fastening.

The skirt is in one width and has one seam on right side which is only snapped together. Allow about one inch extension on each side for overlapping so snaps can be used. The skirt is put onto the belt in graduated fullness. Fringe the edges.

This Model comprising all pieces was made of Henna colored Tweed.



One hundred fifty-two

Fads in Fashion— Circular Capes

Fads in Fashion are whims of different kind of garments, like the Circular Cape that become popular in different repeated years.

The Circular Cape is one of the most successful Models in Fads in Fashion. It has made its popular appearance in several alternating Seasons.

In Designing the foundation of a cape the Lines are mostly repetition. The true Lines of a Cape are classified in Circular, Semi-Circular, Straight Hang and Drape. The new ideas come in the creation of Collars, Yokes and other adornments familiar to free-lancing of Lines. For example, Cascades and Panels are successfully used.

For material in a designing sense either think out adornment that has a pendulum effect, or an idea that is inserted for the Body part, or Bands placed circular, like binding with hoops for effect. Encircling with Bands is always a Fashionable idea and logically correct.

Modeling

Three Piece Back (to be used in Tight Bodices or for forming Circular Capes).

Take the Back of your Regular Working Block. Measure down on Center Back Line from Normal Waist Line $\frac{3}{4}$ of an inch dot. Draw in indefinite line. Measure on same one-half inch dot, one inch dot, and one-half inch dot. On Line Four between point where Back Shoulder Seam Intersects and Point B on Line Three divide into one-half, dot. Take your Red Curve and place V 5 on the two last dots on short line and draw in your dart tapering up to point just made on Line Four. Make the slant of the dart curve the same. Take Blue Square and draw in your Center Back dart Line up to center line of Yoke. From the Dot made on Line Four measure down $1\frac{1}{4}$ inches dot. With Blue Square draw from this point straight down to Normal Waist Line. From the end of this Line measure to your right two inches dot. With Blue Square draw up to the $1\frac{1}{4}$ inch mark on arm hole. Below Waist on under arm line measure down 4 inches and out to your left one inch dot. Take Red Curve and place V 3 (Face Down) and place on Waist Line and draw in the curve of the hip. Divide the points on Normal

Waist Line forming the 2 inch dart. With Blue Square directly below that point measure down 4 inches dot. From the right hand side Line draw down through this dot and one inch beyond. Draw the left hand line down to that point. Under each line of the $\frac{1}{2}$ inch dart on short line, measure down 4 inches and dot. Then draw to opposite dots. On Center Back line measure down and dot 4 inches. Draw from the $\frac{1}{2}$ inch dot down to that dot. Now you have divided the Back into three parts, namely, Under Arm piece, Side Back and Center Back. You can also understand now where the $2\frac{1}{2}$ inches was obtained for forming your Back Block that is used upon every Construction Block. To separate trace off your different parts.

Circular Cape

For a Circular Cape take your Regular Working Block and your 3 piece back. Be sure that you have a large enough piece of material or paper to work your circular Cape Block upon. Take your Center Back and place in center and up to the edge of your material or paper. At the Waist Line measure over with your Tape six inches dot. As near as it is possible, keep your waist line on a circular swing. At the dot that you have just made, place your Side Back. From the Waist Line of the Side Back measure six inches and dot. At this dot place your Under Arm Piece. From Waist Line on Under Arm Piece measure six inches and dot, then measure six inches more and dot, and six inches more and dot, making 18 inches separation. At this point and dot if correct your Front Blocks Normal Waist Line should be placed and Front and Back shoulder seams should meet. The separation in the various sizes from Under Arm Piece and Front Block will slightly alter.

In the length always take the length from the Waist Line and measure down in inches from each main point. In measuring from the front: From Normal Waist Line measure up on Center Front two inches and measure down from that point.

The circular edge will have to be drawn in by free hand.

Military Cape

Take your regular Front Working Block and your Three Piece Back. Place same on material or paper in the same manner but separate in divi-

One hundred fifty-four

sions of 3 inches. In placing together it will make a dart on the shoulder. The length is made in the same manner as the Circular Cape.

Number One or Military Cape is a More desirable Model to cut with a seam on shoulder and down side. It uses the material to a better advantage.

The Collar of this Model is all cut in one. You must first allow about 21 inches in width for the cape part and collar. Fold material or paper so you can retain center back. Measure 10 inches up and dot, the width of the back of the neck is 2 inches and add two inches more for fullness dot. From this point add the length of your shoulder which is 6 inches. Draw a straight line above for the collar. Five inches for height, one inch for turn and five inches for under side. Cut on neck line back to the 4 inch point. As the upper portion goes around the neck doubled for the collar and the lower portion for the cape and cascade. Directly under the 4 inch point and on the edge of the cape line continue to measure for the cascades. Add the length of the shoulder six times from the 4 inch point. Draw from point up to shoulder point. Slant the shoulder 6 inches down about 2 inches from shoulder seam and fold in cascade.

The Studio Model was made of Satin Faced Crepe. The color was black and the lining was white georgette.

Number Two or Circular Cape: The Model was cut on the regular Circular Cape Block. The Shirring is added in the back. Started on waist line and continued to under arm piece. The same takes in 5 rows of shirring an inch apart. This will take up back. Trim off evenly sides and front.

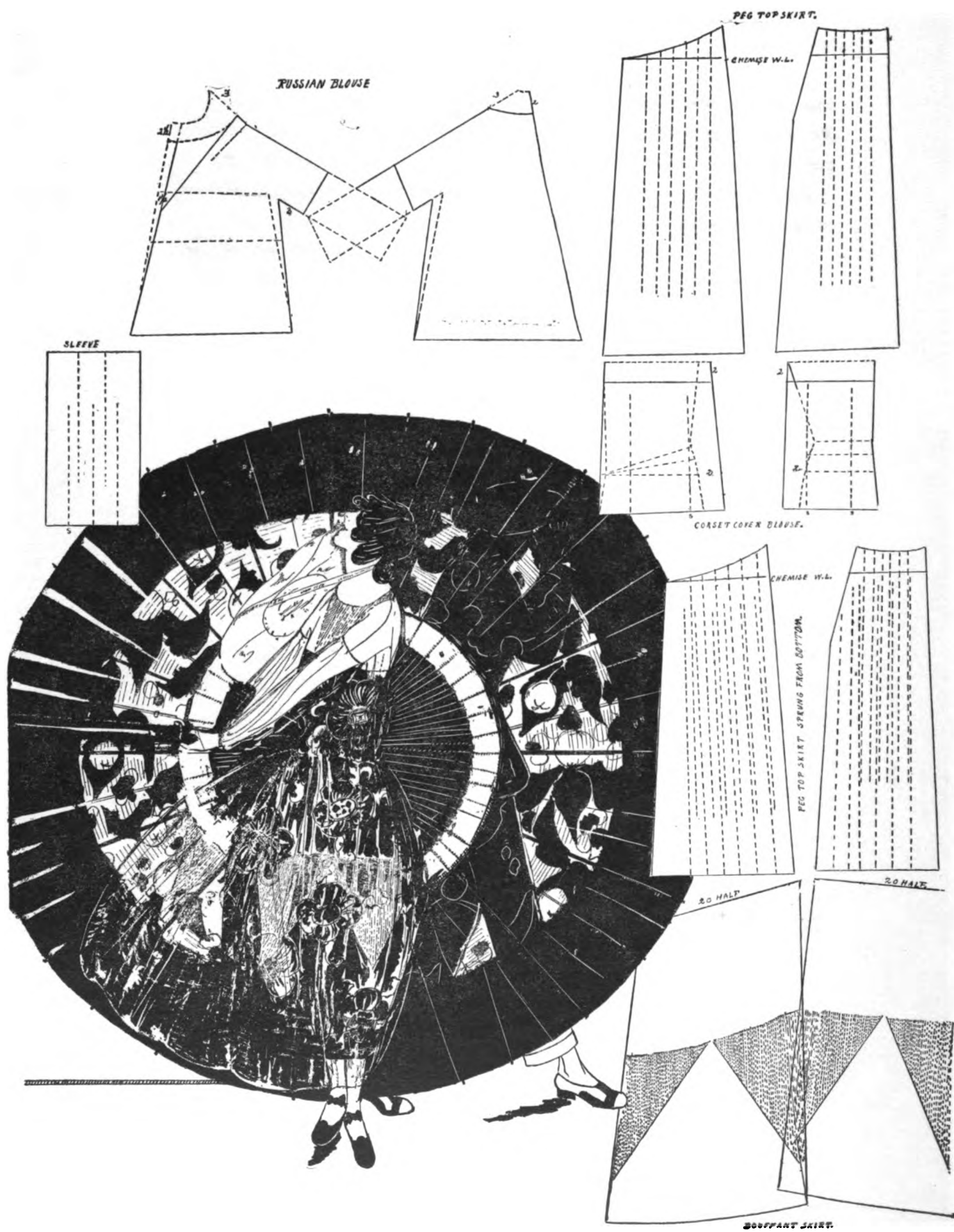
The Collar is drafted by measuring the neck around about 2 inches outside normal neck measure. Draw a straight line to that amount and divide into one-half. Measure 2 inches up at this point and draw a curved line to end points. Draw a straight line up from each one of these end points. Measure up in center back the height of the collar. Draw a curved line and extend beyond the end perpendicular lines about the same amount as the width measurement. From these points draw the same width measurement back to end of neck line. Spring 6 times from the collar line up $\frac{3}{4}$ the height. This will give fullness around the collar line. This collar will drape around shoulders and is only fastened in front by Metal clasps on fur.

The Studio Model was made of Black Roshanara Crepe. Lined in platinum grey georgette. Platinum grey fox edges the collar. Same is clasped by an antique metal clasp.

Yoke Models

Yokes can be drafted off of the Military Cape Block in any lengths. And can be seamed either on shoulder or in the back. After cutting the yoke off, the Designer may spring the cape of the Military Block from the top down about $\frac{3}{4}$ length and make a very smart effect. The number of springs according to amount of fullness desired. Or the Designer may just drape straight lengths from the yoke.

Circular Yokes may also be drafted from the Circular Block.



One hundred fifty-eight

Jeune Fille Creations

Linear and Aerial Lines

Jeune Fille (Young Girls) Creations are more becomingly introduced through Linear and Aerial Lines.

Junior Lines would suggest simpler modification of any Line. This is found readily in the Linear and Aerial adaption of Lines in Misses' Dresses.

Intermediate Ages can either take the Linear Lines with the Straight and Slenderizing effects. Or Aerial Creations Bouffant in Line, in lovely frocks of sheer and filmy stuffs.

Independent of Line we have creations of combinations of very different materials. For example, the slightly incongruous use of organdie for frocks that are usually made of silk tissues over an underslip of gold and silver materials. These faddist ideas are more or less Seasonable. We can recall a season or two ago when we had the handkerchief linen and taffeta combinations in Models.

Jeune Fille attire for Sports, Dinner and Dance—the eternal triangle—the use of these lines are foretold by Fashion Decrees.

A wrong impression is to believe that Linear Lines are only used in Day Time Frock Designing and Aerial for Formal Occasions. Because it is just as correct in the Psychology of Line to be vice-versa. It is mixed lines in this department in Designing. Each having its own popularity with the Consumer. Types and Personalities can be suited with each style in their wardrobe.

In the creation using Linear Lines use your Line Technique in Junior adaption (modify your line to become the Misses' Type). While in the Aerial Line formations and effects the Designer can be an extremist.

In the Model illustrated the Bouffant Skirt (Aerial Line) of Organdie material is made over a foundation almost figure fitting of Printed Crepe material. This Day Time Frock of one of the newest silhouettes is befitting in line to the Young Girl Type (Jeune Fille).

Modeling

The Model either can be made up with the Russian Blouse or the Regular Chemise Kimona Blouse effect. The Illustration is the Regular Chemise Kimona Blouse.

One hundred fifty-nine

For Russian Blouse:

Take Regular Kimona Block for your silhouette line and add 3 inches at the Chemise Waist Line, dot. Draw from point under the arm down through this 3-inch dot and extend about 6 inches beyond Normal Waist Line. Then add 3 inches extra for the Blouse. For fullness add 3 to 4 springs, according to the fullness of the Model. Drape below Chemise Waist Line on the Model. Add Bateau Neck Line in the Regulation manner.

Back is executed in the same manner.

The Neck on the Model is 3 inches down from Neck Point on Shoulder Line. And $2\frac{1}{2}$ inches in Center Front. The length of the Kimona Sleeve is 3 inches under the arm. The inserted V Pin Tucked Ornamentation extends $1\frac{1}{2}$ inches below Chest Line. From this point draw line up to circular neck line.

The Illustrated Model is made upon the Regular Chemise Kimona Blouse Block, with regulation Bateau Neck Line. The extension of Blouse is 6 inches below Normal Waist Line. The Fullness is added by three extra Springs. Back is the same.

It is preferred that the Russian Blouse be used with drapy materials like Paulette Chiffon or Voiles. In using Organdie the straighter lines are preferable for the Blouse.

Sleeve: Measure the edge of the Kimona Sleeve. Round and draw line to the width. Then measure from sleeve edge to the wrist. Draw length to that amount. For fullness spring three times from the bottom up $\frac{3}{4}$ the length and two times from top down $\frac{3}{4}$ the length. Gather top on Kimona Sleeve and bottom on tight ribbon band size of wrist.

Bouffant Skirt: The outside skirt is made of two widths of material 40 inches in width, 40 inches for Front and 40 inches for Back. The same is plaited evenly onto the waist band. Put most of the fullness on the sides. Drape the same on the Chemises Waist Line on the Model. The length to be about 36 or 38 inches.

The pin tucks in V shape design are added extra to the facing. Which is made to appear as a large hem. Which extends about $\frac{3}{4}$ the distance up. Measure about 12 inches from the Normal Waist Line dot, from this point measure distance to edge of skirt. This will be the length of the facing. Divide the width of the Front and Back into thirds, dot. Place the V shapes of the Pin Tucks Ornamentation accordingly. Arranging about 4 or 6

One hundred sixty

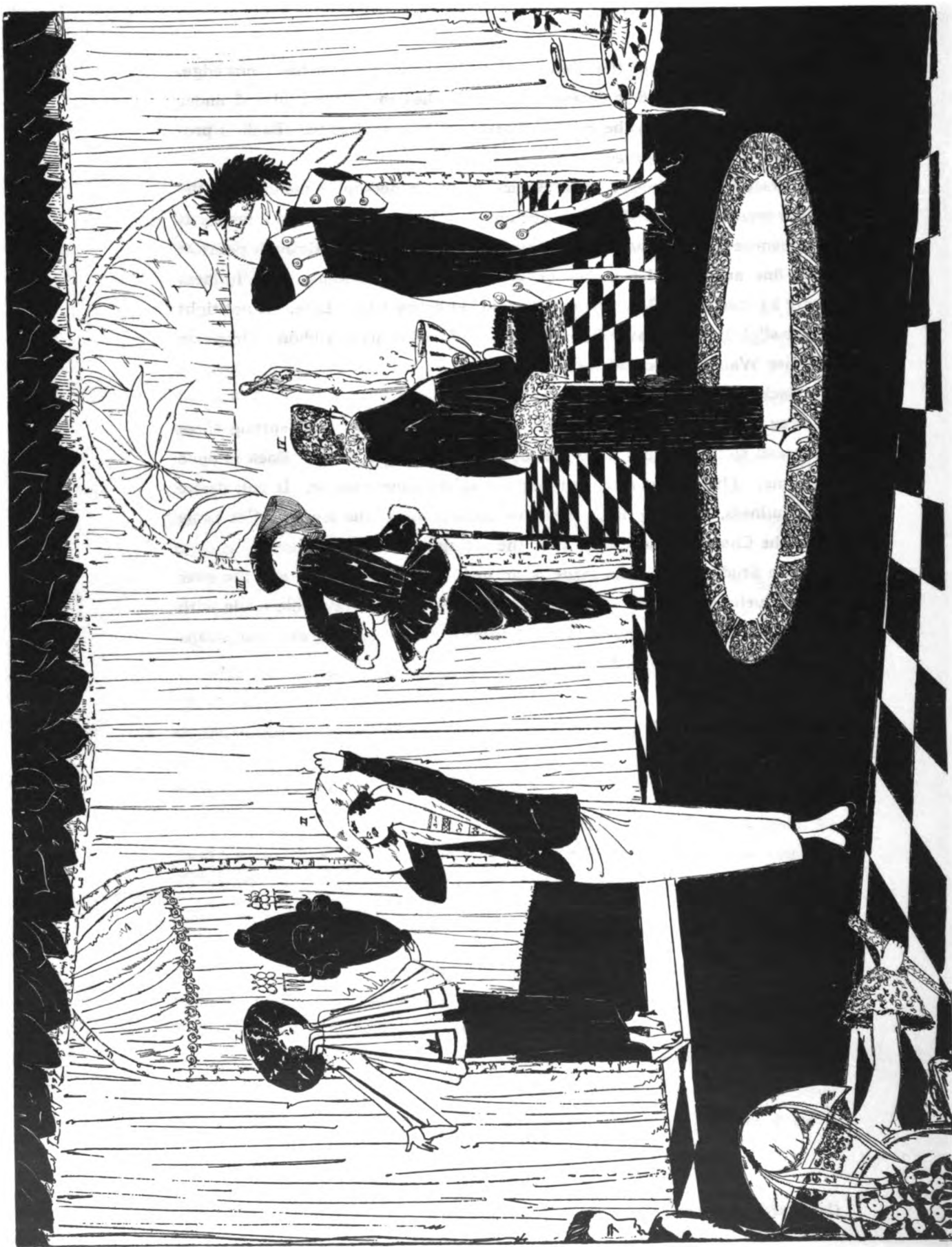
according to the size of the Model. Point these about 4 inches from edge. These tucks are placed in facing and hemstitched in. Facing placed under the skirt portion. And the Studio Model was hemstitched in. Back is produced in the same manner.

Corset Cover Blouse: The Bodice of the underslip is made from the regular working block. Measure out one inch under the arm and 2 inches at the Chemise Waist Line. Draw from point under the arm through point at waist line and extend 6 inches beyond Normal Waist Line. For fullness spring 2 times. The Bodice is cut off 2 inches below Chest Line. If not tight gather slightly onto draw ribbon. Add Shoulder Straps of ribbon. Drape on Chemise Waist Line on Model.

Back is produced in the same manner.

Peg Top Skirts: Take regular Skirt Block that has been sprung three times and spring 6 times from the top $\frac{3}{4}$ of the length down. Back is done the same. This makes a regular peg top skirt rather narrow. If you desire more fullness, spring 6 times from the bottom up $\frac{3}{4}$ the length. Cut same off at the Chemise Waist Line after the springing has been added.

The Studio Model was made of an underslip of gold cloth and the over dress of yellow organdie. The pin tucks were of white organdie made with black thread and hemstitched in black thread. Wristlets and shoulder straps of inch black grosgrain ribbon.



One hundred sixty-two

The Tailored Woman—

Heights and Altitudes of Lines in Clothes

The Tailored Woman is ultra smart in Models of artistic simplicity and restraint from too much ornamentation.

The Models should be chosen in design of Line by rigid standard of correctness.

The Lines of a Tailored Model should be technical (Useful in Origin). In designing, the Designer should create his Line to pertain to the useful arts. For example, design the Line of Adornment into a pocket or etc.

The term, Technical Lines, strictly speaking, embraces all lines that have for their object the direct preparation or construction for the Model.

It is the Art of Designing and applying lines that are practical.

Heights and Altitudes of Lines will govern in the Designing of the Lines for the Tailored Woman.

Heights is employed in designing Tailored Costumes to find the relative elevation of points, leveling straight lines.

Profile your lines to establish the grade of heights. For example, do not make a fancy side seam or a Trimming Line and stop it just below another line like the edge of a coat, but continue it up under this line. Or properly connect your lines. The points or lines maybe more or less intermingled on your Model, but degrees of accuracy must be performed. That is, make all lengths of line of adornment as nearly equal as possible. Also make them as long as possible. Or cut the lines by proportions. It is in this way that you profile the lines of your Model. Take the natural profile of your Model and eliminate any irregularities of line. Take into consideration your Divisional Lines, which are: Chest Line, Bust Line, Waist Line, Top of Limbs Line, End of Knee Cap Lines, Elbow Lines, Line One and Center Front Line. Also the Neck Line, Edge of Sleeve Line and Edge of Skirt Line.

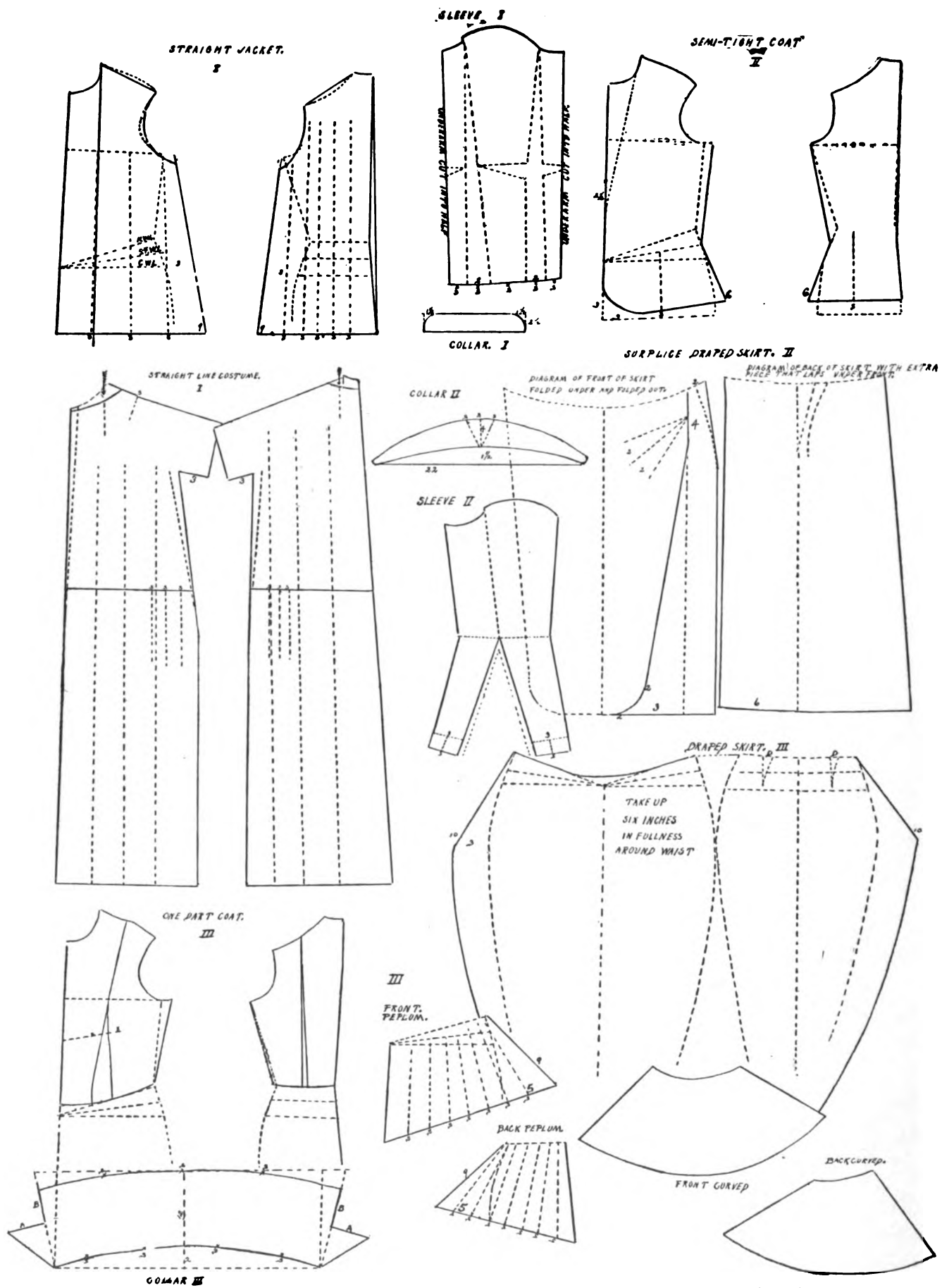
Select your Grade Line within the proper position of your Divisional Line. Your Grade Line is selected to begin the Lines of the Model from and is governed by the Design Visualized. Be exceedingly careful in placing your lines so you will not create a vulgar line.

Altitude of Line is creating Line by elevation on graduated circles. By means of correct placing of arc of vertical circles and horizontal circular lines.

The angles of the Line thus decorating the Model are designed on the graduated circle. For example, if the sides are scoloped, divide the distance equally between top and bottom and make the curves the same sizes.

The Line may refract or bend from a direct line. The dip of your line above or below your grade line must be applied with correctness of curve and distance. Divide equally from point to point across and up and down.

Divisional Lines are used with the same guidance as in the Heights of Lines.



One hundred sixty-six

Modeling

1. Straight Jacket.

Front: Take the regular working block and place on the edge of your material or paper. Place in a straight shoulder seam. Measure out one inch under the arm and three inches at the Chemise Waist Line. Draw from dot under the arm to dot at the Chemise Waist Line. Continue this line nine inches beyond the Tight or Normal Waist Line. As same is a Coat Block measure down on under arm seam one inch. Then add the corrected curve of the Arm Hole. Add 3 springs for fullness. It is also correct in Coat Block for extra width to add one inch in addition to the original inch from Block. The Jacket can also be used with a Regular Arm Hole. It all depends upon the Design. If a Kimona Sleeve is desired. Transfer your Regular Block into a Kimona Sleeve Block.

Back: Take your regular working block and proceed the same as Front. With the exception that it is sprung 5 times for fullness instead of the Regulation 3 times.

Sleeve: Rules for drafting sleeve with the seam under the arm. Measure arm hole draft sleeve to size. Continue perforation dots on same angle.

Take the working block (Sleeve) and separate at the elbow. Take Top portion and place straight on material or paper. Place Line One of sleeve draft straight. Take Under Arm portion and cut into one-half. Then take the pieces and place on each side of the Top Portion in their continued positions. Separate at the wrist two inches on each side of Top Portion. After Block is cut spring 5 times for fullness.

Collar: Measure around neck line of Jacket. Draw a line to that amount. Width of collar is $2\frac{1}{2}$ inches. Draw top line of collar and edges. The curved edge takes the curve of $1\frac{1}{2}$ inches in on top line of collar.

Straight Line Costume:

Take regular Kimona Chemise Block. Add your straight neck line, as in previous regulation rules. Spring Block three times for fullness. Separate the Block at the Chemise Waist Line. For additional fullness on the sides, take lower portion of block and on Chemise Waist Line divide between Center Front and Side Seam Line into one-half, dot. Between this point and the Side Seam add 3 extra springs about 6 inches in length. In placing Model together this gathers into fullness on the sides. Take Top portion of

Block and add pinched fullness on neck line. The arrow on diagram marks the position for a one or two-inch spring. This addition when gathered into original neck line makes pinched fullness about 4 inches in length.

Back is produced in the same manner.

The Studio Model was of Henna piquetine. With the lower portion of the Straight Line Costume of midnight blue piquetine. The Straight Jacket and Pockets trimmed in black grosgrain ribbon. The same Idea of trimming is carried out on the Top portion of the Straight Line Costume.

2. Semi-Tight Coat.

Take regular block and place on edge of the material or paper. Add one inch under the arm, dot. Draw down from this point to Semi-Fit Waist Line. Six inches below Semi-Fit Waist Line measure out from Hip Line one inch, dot. From Semi-Fit Waist Line draw down to this point. Draw bottom line parallel with Semi-Fit Waist Line. Make front edge with 3 inch curve. For fullness divide on bottom line into one-half and spring one time to Semi-Fit Waist Line. The long collar line extends from neck to about $2\frac{1}{2}$ inches below Bust Line.

The silhouette of the Coat is drafted in the same manner for the Back.

Sleeve. Take regular sleeve block and place on material or paper. For a sleeve with a dart from Wrist to elbow. Take the upper and lower portions of the draft and place the Backs together from the Top to the Elbow. From Elbow to the wrist separating. Reduce Block to tight fitting wrist pattern. Add from Wrist $1\frac{1}{2}$ inches in extension, as the Model is below wrist line. For fullness divide into one-half and spring up to wrist point. Cut out dart between upper and lower portion in back of sleeve with a $\frac{1}{2}$ inch seam. The remainder of sleeve is cut out in regulation form.

Collar: Measure collar line on pattern or Model and draw a line to that length. Divide into one-half dot. At this point dot $1\frac{1}{2}$ inches up. Make semi-circle curve to end of collar. At center point measure up the width of the collar, dot. From this point draw a corresponding curve to the end of the collar. Do not bring the ends to a too direct point. Leave a width of about one inch. Spring 3 times in back of neck for proper fitting of collar. Same rules for Tuxedo Collar.

Surplice Draped Skirt:

Front: Take regular skirt block (unsprung). Place on material or paper doubled, as this is a surplice block. Measure two inches in on Waist

Line from Side Seam Line, dot. From this point draw a perpendicular line down to edge of skirt. On this line measure down four inches, dot. From the end of this line on bottom line measure over 3 inches, dot, and from this point draw up to the 4 inch dot. From the 3 inch dot on the bottom line make a 2 inch or a 3 inch curve. On the perpendicular line between the Waist Line and the 4 inch dot divide into one-half, dot. Place from this point 3 springs tapering in to about $\frac{3}{4}$ distance with a separation of two inches apart at ends. One inch springs tapering to nothing. Trace off surplice lines and springs and turn the folded under portion of your material or paper out. Cut out the tracing with the proper seams. Then cut out the continued side of the Model. Place in springs after the surplice is folded out. When the Model is put together the springs or the added fullness is clustered up into a draped effect.

Back: Take regular unsprung block and place the front block with the side seams joined. Measure over for the piece that goes under the surplice side of the front. Measure over on Normal Waist Line and bottom of skirt line 6 inches from Side Seams, dot. Draw perpendicular line from points. Trace off added portion with the curve of the Waist Line.

There is a side seam on right-hand side only. On the side that folds under, a garter is attached, so, when worn, it will not open.

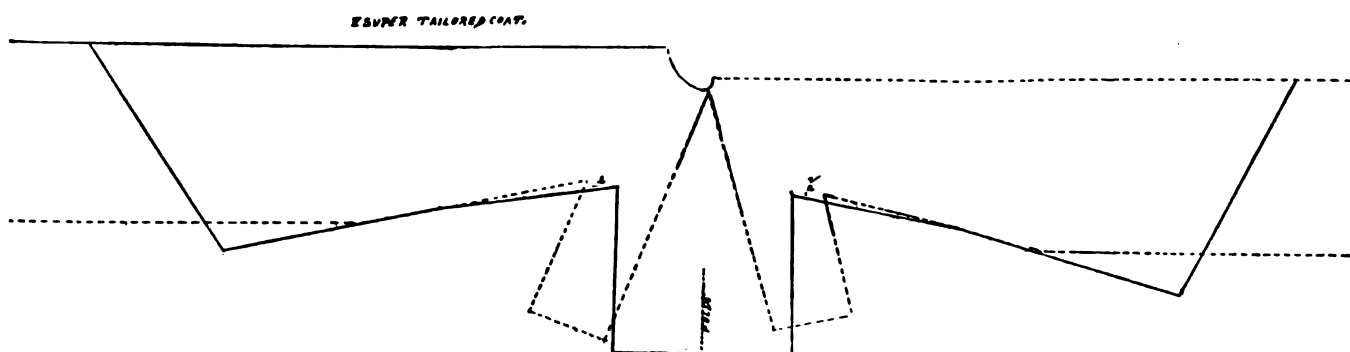
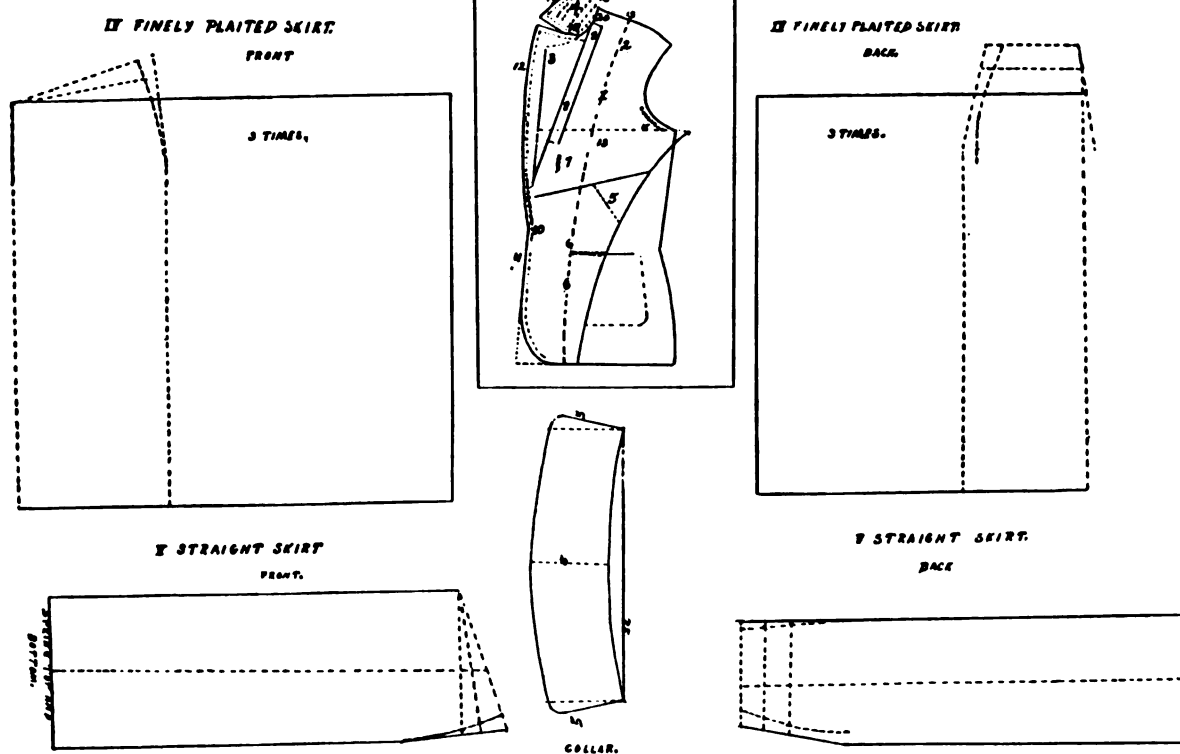
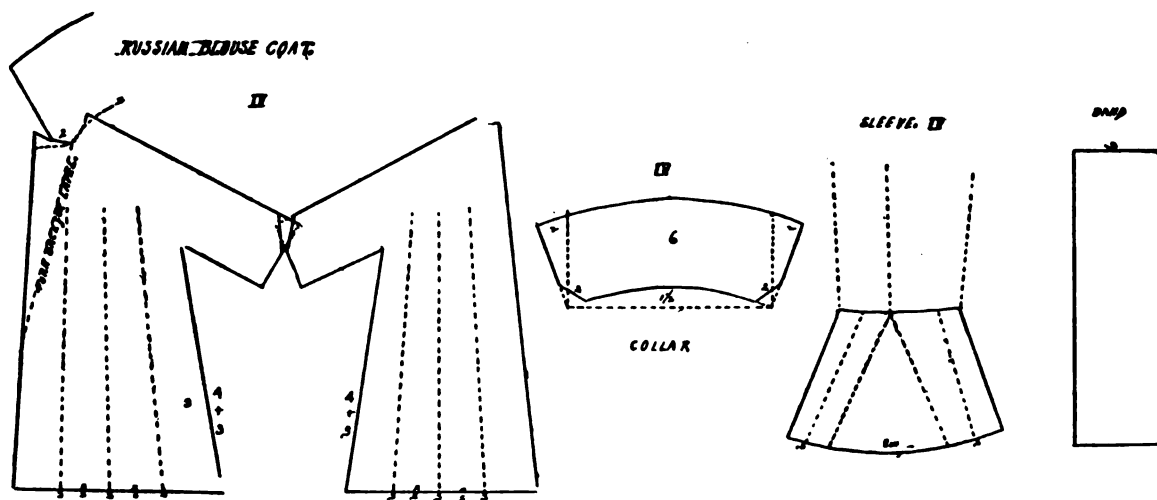
The Jacket of the Studio Model was made of Black Duchesse Satin with a White Duchesse satin collar. The skirt of White Broadcloth.

3. One Dated Coat.

Front: Take the regular working block and place on the edge of the material or paper. Add one inch under the arm, dot. From this point draw down to Tight or Normal Waist Line. From your Lining Blocks place on Block the positions for the two darts. Then add your one dart from the same rules. Divide your shoulder seam into one-half. Draw a seam line from this point to top of dart. Curve the Waist Line from Center Front in.

Back: Divide between Side Seam and Center Back on Tight or Normal Waist-Line into one-half. Add one-quarter of an inch on each side of this point. Divide shoulder seam into one-half. Draw dart in with Blue Square. Measure out from Tight or Normal Waist Line $\frac{1}{2}$ of an inch, dot. From this point draw side seam line up to under the arm. Slightly curve Waist Line.

Peplum: Take the peplum or bottom part of your regular block and place on material or paper. Measure down on Hip Line 9 inches dot. From



One hundred seventy

this point measure out 5 inches, dot. Draw line up from this point to waist line. Center Front measure down 9 inches, dot. From this point draw line to side seam point. For fullness and the flares add 7 springs. One inch at the bottom tapering up to nothing.

Back is produced in the same manner.

After the springs are added to the peplum, it is necessary to curve the bottom line. Gather onto the Basque Coat with a little fullness.

Collar: For length of collar measure one inch wider than original neck line. Draw a line to that amount. Divide into one-half, dot. Measure up from this point 2 inches, dot. Draw the curve of the neck line to the ends of the collar. Draw perpendicular line up the width of the collar from the 2 inch point. (Twelve inches). Draw lines to the same amount from the ends. At top measure out on each side 2 inches (Back of Neck Measurement). Draw lines from these points down to ends, then put in the curve of the edge of the collar. Divide the end lines into one-half dot. Draw a line out from this point to the same $\frac{1}{2}$ length, dot. From this point draw line down to the ends. A and B lines are fastened together. For fullness spring 3 times top and 4 times bottom.

Draped Skirt:

The diagram represents a Regular Figure or Form. Not a pattern. It is for the purpose of showing both sides of the Model. This draped skirt to be properly executed should be accomplished on a Living Model.

Take the length of your material and drape it around the figure. Easing the waist line by taking up 4 to 6 inches. About 10 inches below the Waist Line extend your material out about 3 inches, gradually tapering the side seam inward. Sew up side seam, then gather drapery up into about 5 or 6 rows of shirring. In back place two darts. You may also place this drapery into the side seams by plaits. It is well to hold same in position by placing a tape from the Waist Line. It will be necessary to trim around waist line.

The Studio Model was made of Black Taffeta, with collar of Platinum Grey Grosgrain silk. The fox trimming was of Platinum Grey Fox.

4. Russian Blouse Coat.

Take Regular Kimona Block and measure out 3 inches at the Chemise Waist Line dot. Draw from under the arm down through that point and 4 inches beyond. For the Blouse effect add 3 inches extra. If the Model requires extra fullness under the arm add one inch under the arm. For the

lapel of the coat raise one inch in front above neck line and draw a line to point one-half the distance in on collar line. For fullness add 5 springs.

Russian Blouses are generally made on a Regular Chemise Kimona Lining (unsprung). Length to be 4 inches below Chemise Waist Line.

Back is executed in same manner.

Collar. Measure neck band around from point one-half way between center front and shoulder point. Draw a line to that amount of measurement. By same into one-half and dot. Measure $1\frac{1}{2}$ (one and one-half) inch up (or back of neck measurement) and dot. Draw curved line to end of collar line. Measure up the width of collar at center point and end of collars points and dot. At each one of these dots measure out 2 inches and dot. From these points draw straight lines down to end points. Curve the top of the collar line. Make a two-inch cut at each end of the collar. This two-inch cut is attached to the lapel of the coat (as per diagram). The lapel is also folded back on the dotted line.

Sleeve. As the sleeve is Kimona in Model to the elbow, it is only necessary to draft the lower portion of the sleeve draft. Take your uncut sleeve blocks (not cut at the elbow) and place upper portion and underneath portion back to back so they will separate 8 inches at the wrist. Then curve at elbow and curve same at wrist. Open and spring one inch in center of each block. A two-inch V-shape cut is made in the Kimona sleeve before the lower portion of the sleeve is applied. This is left open for the elbow to show.

Band. The Russian Blouse has a Band attached to the Chemise Lining about 6 inches in width, with 6-inch extension on each side, front and back. Cord and Tassels are threaded through center on each side of the Model.

Finely Plaited Skirt.

Take your regular skirt block (unsprung). When the measurements are taken for the finely plaited skirt measure on the Chemise Waist Line. Length according to the prevailing fashions. Measure three widths of the Block from the Center front. Or two extra times from the side seams. After plaited put on an Elastic Waist Band.

Back is produced in the same manner.

The Model was made of blue Poirer Twill, with collar and band of Lamé cloth. Also gold thread cord and tassel. The Embroidery was of dull gold thread couched on in stitches of Oriental colors.

5. Super-Tailored Coat.

One hundred seventy-two

Take your regular Kimona Semi-Fit Block (Sprung), so the Model may be cut with Front and Back on the Straight of the Material. Cut the Shoulder seam up to the neck line and spread the Front and Back Blocks so they will lie straight with the material. By doing the same the shoulders will separate in a V-shape at the seam. Under the arm in Front and in Back measure up two inches and dot. Draw the under-arm seams of Front and Back of Blocks straight out and connect by straight line at elbow. The dotted line of the diagram shows the Block spread and the heavy lines the New Block. So Model can be cut on the straight of the material.

As the Silhouette of this Model is a semi-fit, draw lines Front and Back down to the Semi-Fit Waist Line. If more fullness is desired under the arm add another inch before drawing your side seam line. Continue from the Semi-Fit Waist Line to knee length on the sides. This is about 26 inches from the Normal Waist Line. The Coat points in Front and Back 32 inches from the Normal Waist Line.

A Bias Band 6 inches in width is tailored on the bottom of the coat. Trimmed in flat roses and cording.

Collar. Measure neck line around extending some distance from the original neck line. Draw a line to that amount. Draw straight lines up center of line and ends. Measure up center the width of the back of the neck. Draw curved line to the ends. Measure the width up on each line and $1\frac{1}{2}$ inches out on the side lines. Draw lines down to end points. Curve top edge with $1\frac{1}{2}$ rounded corners. This is a standing collar. To be stiffened with canvas.

Sleeve. The draft is the same as the Russian Blouse flared cuff, with the exception of the 6-inch point placed center front and center back.

Skirt. Take regular working block (unsprung). Spring through one-inch top and bottom in the center of the Block.

The Back is done the same.

Panels. The panels are 6 inches in width and extend 6 inches below the hem of the skirt. Same hang away from the skirt proper and are pointed.

The Studio Model was of Black Serge trimmed in White Broadcloth. Flowers and cording of White Broadcloth.

Linings. Cut lining from the pattern. Sew shoulder and under-arm seams, then place lining in coat, seam to seam. Sew lining around arm-hole. Place sleeve lining in last and fell.

Hand-Tailored Points

Diagram in the Center of Chart

1. The canvas front is hand padded to secure not only softness but flexibility; one of the most important essentials to produce style and balance in the garment.
2. Canvas fronts are carefully hand pressed to develop proper effect in front of garment and that the shoulder may lie smoothly.
3. Lapels are hand padded with small stitches to insure softness and the proper roll.
4. The under collar is carefully padded by hand for pliability.
5. The front darts are hand tacked with linen to hold the forepart correctly on the canvas.
6. The top and front edge of lower pocket are fastened to canvas by hand to give strength and insure the front being held in perfect position.
7. Pocket welts are hand felled on all plain edge coats. Welts on all coats are tacked by hand to canvas with linen, to prevent sagging.
8. The bridle is basted and padded by hand to the forepart and tacked on the collar so that the front may hang evenly.
9. All flap pockets are bar tacked by hand with silk twist to give strength and durability to the pocket.
10. Tape is hand felled to the canvas in the front of the coat that the edge may remain in a smooth condition.
11. The outer edge of facing is securely hand tacked to the tape on plain edge coats to keep the edge firm and to prevent the edge from turning.
12. The seam in the edge of the lapel is hand tacked to the canvas to keep the edge flat and to insure a solid effect.
13. The facing is securely hand tacked to the canvas with linen thread to hold the front in place.
14. The inside pockets are blind tacked by hand to keep the right front absolutely secure.
15. The front and back-arm syces are drawn in by hand with linen thread with chain stitch to insure a well-fitting armhole and to give ease and flexibility without allowing the armhole to stretch.
16. The under collar is put on by hand so that the length can be accurately adjusted and fullness properly distributed.

One hundred seventy-four

17. The under collar is hand felled to the neck gorge.
18. The top collar is put on by hand so that the leaf of the collar may lie perfectly.
19. The outer edge of the collar is felled by hand.
20. The neck gorge is hand felled. The facing and top collar are drawn together by hand, not only where lapel meets collar but the entire length of the facing, so that at no point does the top collar overlap the facing.
21. The buttonholes are all reinforced and made by hand.
22. The sleeve vents and bottoms are felled and tacked by hand. Sleeve linings are also hand felled and tacked.
23. The bottom facing of coat is tacked and felled by hand to the forepart and linings are hand felled to the bottom lacing.

The same super-custom tailoring must embody all Costumes and Skirts to Super-Tailored Models.

Color and Colors

Psychology of Color in the Art of Designing is the sense or feeling of combining two or more colors that are sensitive and becoming vibrations.

The sensitivity of Color is the quality sense that is felt in bringing together two or more colors; easily affected to the right or wrong combinations. Combinations are very susceptible to sensations when made of striking and beautiful shades.

The mastery of color is a difficult achievement. Surety is attained by using actual color sense or feeling to stimulate color vibrations.

Brilliancy of coloring may be obtained by placing complementary colors side by side, because each lends to the other a halo of vibrating effect. For example, complementary color of Blue is Orange. In combining these colors you feel the sense of union of vibration or the rays of shade moving to and fro in complementary harmony waves. It is a complementary softness of hues, yet colorful.

Let sensitiveness of color be combined. For example, Blue combined with Cerise feel the essence of vibration in almost electrical flashes in the two shades being combined. In your selections feel your colors as in the above examples.

Do not be misled into believing that it is the electrifying effects in shades we must always use. For some of the most beautiful combinations of color are the cool shades. But the Psychological sense even in these must be used.

As an Artist Designer use warm and cool shades and contrasting colors correctly. But the Designer must bear in mind his Season, Materials and the Model and the Consumers in Reality.

Color Harmony is an Art, employed to produce a certain effect to the eye. Like a beautiful picture, Framed in Art of Lines, let your Colors bring forth Woman as Decoration.

Harmony of Color is gained by giving the Model a prevailing color to which all others are subordinated.

One of the reasons for the many adaptations from the Orientals is the sensitiveness and the realness of the rays of the effect of colors; the warmth and natural effects.

The Essence of Color is the vibration of the invisible light rays that scintillate from harmonious effects.

One hundred seventy-six

Blend your shades in a natural feeling for the right and wrong of combinations. Let this sense be gradual in its development through the beautiful colors of the Outside World.

In blending daring colors work in a Free Lance sense by adding such touches in flowing Lines.

Spontaneous action sometimes combines the most beautiful and daring effects in colors.

Contrasting colors can be blended by separation of a neutralizing shade.

Black and White are foundational and also Decorative.

The following Color Combinations have been worked out under the laws of Psychology.

Color Combinations

Art of Combining Colors in Fashions—

Cerise and Grey. (Direct opposites—one intense and the other subdued—one is neutral and the other positive.)

Coral and Lavender. (Harmonious combination.)

Violet and Green. (Direct opposition in intensity but not in shade—still complementary.)

Vermilion and Reseda Green. (The green supports the vermillion to its best advantage.)

Periwinkle Blue and Vermilion. (Same reason as above only this time the vermillion supports the periwinkle.)

Purple and French Blue. (A neutralizing color strong enough to dull a brilliant purple.)

Henna and French Blue. (Different colors of the same value. The blue is a radiating dull color dulling a radiating bright color, red.)

Orchid and Blue. (Pastel shades in delicate friendly colors. A companionship of colors. Rules for all Pastel Shades.)

Mauve and Peacock Blue. (Middle value of intense colors.)

Yellow and Cerise. (Balance of intensity.)

Royal Blue and Light Green. (Radius.)

Gold and Lavender. (Sameness of Quality.)

Old Rose and Blue. (Accepted by descent and custom.)

Purple and Tangerine. (An eccentricity of color combination.)

Mauve and Emerald. (Colors of opposite value—one shade containing least amount of black and the other shade containing the largest amount of black.)

Dark Green and Light Yellow. (Refinement of colors. A combination of a vulgar and refined color which gives a pleasing couple.)

Absinthe and Cerise. (A combination used to avoid monotony of other combinations.)

Gold and Turquoise Blue. (Colors combined that have the same intensity—different hues of same intensity creating a desired simplicity of color.)

Old Rose and Yellow. (A satisfactory weak color. Combination in light and dark).

Lavender and Medium Green. (One color lavender subordinates the intense green. It subdues the color to the eye to a satisfactory degree.)

Emerald and Tangerine. (A true to nature combination. Natural colors pleasingly combined.)

Cerise and Gold. (Different colors of the same intensity.)

Absinthe and Blue. (Coordinating colors.)

Lavender and Tangerine. (Refined and vulgar colors of same vibrating hues.)

Mauve and Old Rose. (One predominating color to soften the other.)

Material and Materials

A Designer must know and realize the value of their fabrics before successfully handling Creations. It is very often that the handling of the material will suggest the Design or Line of the Model. The sensitiveness of treatment of two or more materials in the proper quantity.

Realizing the combination of the grades of materials would influence Line. The Classification of Grades are Light, Light Medium, Medium, Medium Light, Medium Heavy and Heavy Weight Materials.

Suggestion of Lines from Material Weights are:

Light Weight (Free Lance Line).

Light Medium (Clustering Lines).

Medium Weight (Not Full Length $\frac{3}{4}$).

Medium Light (Indefinite or Mixed Lines).

Medium Heavy (Definite Lines).

Heavy Weights (Technical Lines, pertaining to art and useful).

For an example combine: Poiret Twill, a Medium Weight, with a Satin Canton, Medium Light Weight. The Combination of the two materials suggest Lines around $\frac{3}{4}$ in length and mixed. As one material has a Semi-Body (Poiret Twill) and the other Flexible Body (Satin Canton), the Semi-Body Material would influence Lines like Panel Lines, while the Flexible Body Cascades.

Manipulation of materials in the Art of Designing is a big asset. The Materials given are classified under the departments of Woolens, Silks, Cotton and Veilings, with a Technical segregation after each material. Over one hundred materials are selected for your classification, grading and Study. If a new material is created select its nearest relative material for classification.

In the Psychology of the use of Materials and the combining of the same, consider grades. Also what quantities of materials are to be used.

In designing Models made of two materials, build up the value of the Model with the proper selection. Work Psychologically with the use of Weights of Materials. For example: Take Serge, which is classified as Medium Heavy in weight, must be treated of the process. By a recognized qualifying feature, even though the Designer (or Thinker) has as yet no grade at his disposal. A feature may be recognized in bringing together sug-

gestions. Predicted ideas, for example Duvetyn (Heavy Weight), gives the combination with Serge (Medium Heavy) an overbalance treatment in weights (even if small quantities are used). While a selection of a Canton Crepe (Medium Light) would combine with Serge (Medium Heavy) to an advantage in Weight Value, the Weight Value is on an even scale. It is possible to combine materials of the same value, but they must have a balanced or relative texture.

You may take a Medium Weight and trim in a Heavy Weight; or a Heavy Weight and drape with a Light Weight Material. This is Psychology of Applied Art.

It must be borne in mind that all these distinctions of conceiving combinations of materials are distinctions between numbers used in Models, which are the essential constructing portion. It is your doctrine of judgment. It is Quality and Quantity of Materials graduated by Line and Weights.

Materials and Classification

Woolens	Silks	Cottons	Veilings
Duvetyn H.	Duvetyn M.L.	Velvetine H.	Brocaded Chiffon L.M.
Kasha Cloth H.M.	Chinchilla Crepe M.	Organdie L.	Chiffon L.
Chinchilla H.	Drapella M.L.	Voile L.	Georgette L.
Marvella H.	Canton Crepe M.L.	Oxford M.	Crepe Helene M.L.
Pom Pom H.	Satin Canton M.L.	Linen M.	Crepe Romaine M.L.
Bolivia H.	Kitten's Ear Crepe M.L.	Madras M.	Satin Striped Georgette M.L.
Suedyne H.	Jersey M.L.	Dimities L.	Flowered Chiffon L.
Veldyne H.	Serge L.M.	Long Cloth M.	Printed Chiffon L.
Jersey M.H.	Taffeta L.M.	Muslin M.	Paisley Georgette L.
Silvertone H.	Chiffon Taffeta L.	Soisette M.	Mulle L.
French Serge M.H.	Brocade H.	Crash Linnie M.L.	Tulle L.
Mannish Serge M.H.	Metaltex L.M.	Serpentine Crepe M.L.	Net L.
Tricotine M.	Gold Cloth H.	Cretonne H.	Moline L.
Poiret Twill M.	Taffeta Plaids M.	Tapestry H.	Paulette Chiffon L.
Gabardine M.	Velvets H.	Chintz M.	Peau de Soie L.
Shepard Plaids M.	Chiffon Velvet M.H.	Dotted Swiss L.	Metallic Chiffon L.M.
Scotch Plaids M.	Brocaded Velvet H.	Poplin M.	Marquissette L.
Paisley H.	Salome Velvet L.	Aeroplane Linen M.	Tarleton L.
Broadcloth H.	Paisley M.	Indian Head M.	
Basket Weave M.H.	China Silk L.	Batiste L.	
Felt H.	India Silk L.	Nainsook M.	
Unfinished Worsted H.	Roshanara Crepe M.	Percal M.	
Tweeds H.	Crepe Knit M.	Gingham M.	
Homespun H.	Krinkle Crepe M.	Pique M.	
Velours H.	Cork Screw Crepe M.	Mohair M.	
Flannel M.H.	Satin M.L.	Duck M.	
Nun's Veiling L.	Silver Cloth H.	Cambric M.	
Shallie L.	Crepe de Chine L.M.		
	Pussy Willow Taffeta L.M.		
	Duchesse Satin H.		
	Tricollette M.H.		
	Moire H.		
	Taffeta Moire L.H.		
	Printed Crepe de Chine L.		
	Brocaded Canton M.		
	Tussah L.M.		
	Grosgrain M.		
	Shantung L.M.		
	Charmeuse M.		
	Silk Velour M.		
	Crepe Morocain L.M.		
	Perlaine L.M.		
	Bengaline M.		
	Poplin M.		
	Kumsei Kumse M.		
	Baronette Satin M.		
	Satin Sonata M.L.		
	Fantasie M.		
	Alpaca M.		
	Satine M.		
	La Jerz M.		
	Broadcloth M.		
	Faille Silk M.		
	Roman Striped Taffeta L.M.		
	Rajah Silk L.M.		

Ornaments and Ornamentation

In the Fashion Sense, any artistic application created for a novelty is an object of added attraction for the Model to which it is applied; a scheme of the Creative Sense to decorate the Design.

Classes of Ornamentation vary, and suggestions are to wit:

The Ornamentation that is placed on the Model in a position that is substantial is called the *Structual*. For example: A Beaded Plaque (an Ornamental Design of a fanciful shape made in a solid foundation material, like Buckrum or Willow), so that it will be substantial to support another portion of the design like a drape, etc.

The Ornamentation that is *Free Lance* moveable and applicable. For example: A large bow or something that has no set location.

The Ornamentation that is *Featuristic* or *Outlining*. For example: Like Embroideries.

The Ornamentation that is *Futuristic* or *Impressionistic*. For example: Models adorned with designs of painting, stenciling, staining and dyeing; like Batik, one of the very up-to-date artful designs and coloring.

The Ornamentation of *Applied Art*. For example: The cutting away and putting in its place another Object of Art. For example: Lace Medallions, or other insertions. Or it is an article that can be applied to the exterior, like Ribbons, Furs, Braids, etc.; anything to make it artful.

The Ornamentation by *Chromatic Sense*. For example: Making the Color predominate and the feature. A recent Parisian Idea of the Model with the Front and Back of the Model of different colors.

The Ornamentation of *Conventional Designs*, *Naturatistic*—*Conventionalized natural*. To wit:

Conventional—Designs of scrolls, etc.; a Mode of Custom.

Naturalistic—Designs born from a spontaneous impression of an object conforming to that which is natural.

Conventionalized Natural Designs in the effect like leaves.

The Ornamentation of *Grotesque effects*. For example: Like Weird objects, like Spider and Spider Web.

Ornamentation is acquired through various channels. Designers may receive the ideas from inspiration. For instance, while motoring in California I chanced to stop and rest along the roadside. While sitting on the old

rock wall I noticed a snail whose shell would form a design for the top of a button. I immediately secured the same and copied it into a coil for a button top. The next season they were very popular.

The proper use of ornamentation always depends upon the Model. It is also very Seasonable. Recent Seasons have been for Embroideries and Fringes.

Individuality of Designing is different. If the Ornamentation is designed just to suit the Model, then the Model as a whole must be taken into consideration—Line, Color and Material.

For example take this version: After the Designer has created his Model a lacking feature might be needed to add charm or a necessity to finish out the Design; any instance might arise. A Design might end that has to be treated, a noticeable space or a necessity of an ornamentation to cover up raw edges. There might be Seasonable trends that must be added to make Model saleable. Sometimes it is a necessity to create Models for certain popular Ornamentations, like the Petal Model or a Model for Fur.

Recreation of Ornamentation adapted to Modern Design can absolutely be a copy or originality used. The Classic interpretations and the Modernized designs are also features. Countries play an important part for Modern Designs for different seasons. For instance, the Russian, Egyptian, Chinese and Japanese Ornamentations. Nothing has surpassed their Arts of Colors and Designs.

New ideas season after season have been created as Decoration. With the New you will find Old Ideas created into new form. It is for the Designer to use the sense of adaptation and with your cooperative and relative formations of Psychology of Line, Color, Material, with the Psychology of Ornamentation.

A Hundred Suggestions for Ornamentations

Ornamentations.

Laces,	Shirring,
Braids,	Tassels,
Furs,	Inserts (Designs cut out),
Feathers,	Insertion (one part connected with another by trimming),
Pom Poms,	Brocaded Trimming,
Embroideries,	Tapestry,
Couching,	Needlepoint,
Beads,	Drawnwork Design,
Stones (Rhinestones and Pearls),	Puffing,
Flowers,	Quilting,
Metal Art (Buckles, etc.),	Spangles,
Ribbons,	Sequins,
Buttons,	Pasmenteries,
Fringe,	Jets,
Fringing,	Bows,
Painting,	Knots (French),
Batik,	Harem Rolls,
Wood Block Prints,	Darts,
Prints,	Facings,
Stenciling,	Slots for threading through,
Stamping,	Button Holes,
Stitches (Designs made by same as Smocking, etc.),	Pockets,
Stitching (Designs made by same as Chain Stitch, etc.),	Stripes,
Fagoting (Designs made by con- necting stitches),	Pieces (Inlays-Mosaic Effects),
Crocheting (Designs made by cro- cheting together),	Shells,
Picot and Hemstitching,	Charms (Ivory),
Ruffles,	Jewels (Cameos, etc.),
Rosettes,	Pendants (Crystal, etc.),
Coils,	Belts,
Garlands,	Cords,
Foliage,	Chains,
Bands (Bias or otherwise),	Pins (Fancy),
Leather,	Rings,
Motifs Applied,	Plaques (Solid Designs made with material in various shapes),
Designs made of material like Pet- als, etc.,	Discs (Round Ornaments generally of stones like Jades, etc.),
Cording,	Balls,
Binding, Piping,	Tufts,
Seams,	Sashes,
Braiding,	Scarfs,
	Berthas,
	Fisheaus,

One hundred eighty-four

Weaving,
Webbing,
Fruits and Berries,
Frills,
Eyelets,
Punching,
Open Work Designs (Designs
made hemstitched and cut open),
Edging (Rolled and Whipped),

Collar and Cuffs,
Shirring (Popcorning and Frilling),
Pinching (Extra Fullness),
Scallops, Points, Squares and all
fancy edges (cut),
Pinking,
Selvage,
Tinsel,
Loops.

Index

	Page
Profile Face - - - - -	19
Full View Face - - - - -	21
A Three-quarter View of a Thirty-six Model with a Full View Face - - -	23
Corsetiering Manikins - - - - -	24
Small Backs - - - - -	25
Draft of Sleeve - - - - -	27
Sleeve Creations - - - - -	28
Instructions for Drafting Yoke - - - - -	31
Yoke Designing - - - - -	33
How to Take Measures - - - - -	34
Order of Taking Measures and Measure for Practice - - - - -	36
Continued Draft - - - - -	39
Creating Ideas Upon Our Center Points - - - - -	41
Linings (Two Darted, French Bias, One Darted, Dartless and Princess Linings)	45
Designing Straight-Line One-Piece Creations - - - - -	
Introducing Silhouette Line - - - - -	51
(Chemise Blocks) - - - - -	51
Semi-Fit Creations with Refreshing Inspirations - - - - -	55
Creation of Kimona Sleeve Models - - - - -	59
The Mechanics of Fashion - - - - -	
Introducing Coat and Skirt - - - - -	63
Essence of Simple Line Balance - - - - -	
Relation of Line - - - - -	69
Opposite Silhouette Logic - - - - -	73
Line of Suggestion - - - - -	77
Theme of Line - - - - -	81
Discovery of Line - - - - -	85
Influence (Sensation of Line) - - - - -	89
Individuality of Line - - - - -	93
Character of Line - - - - -	97
Lines in Name Only - - - - -	
(Butterfly Kimona) - - - - -	101
Artisans of Combining Blocks - - - - -	
(Raglan Sleeves) - - - - -	105
Decoration of Line - - - - -	109
Descendency of Line - - - - -	113
French Lingerie (14 Pieces) - - - - -	115
Lilliputian Art - - - - -	
(Children's Clothes) - - - - -	133
Outdoor Sports Models - - - - -	147
Fads in Fashion (Three Piece Back) - - - - -	
(Circular and Military Capes) - - - - -	153
Jeune Fille Creations - - - - -	
(Linear and Aerial Lines) - - - - -	159
The Tailored Woman - - - - -	
(Heights and Altitudes of Lines in Cloths) - - - - -	163
Material and Materials - - - - -	179
Color and Colors - - - - -	176
Ornaments and Ornamentation - - - - -	182

STEELBOOK SPECIAL LIBRARY

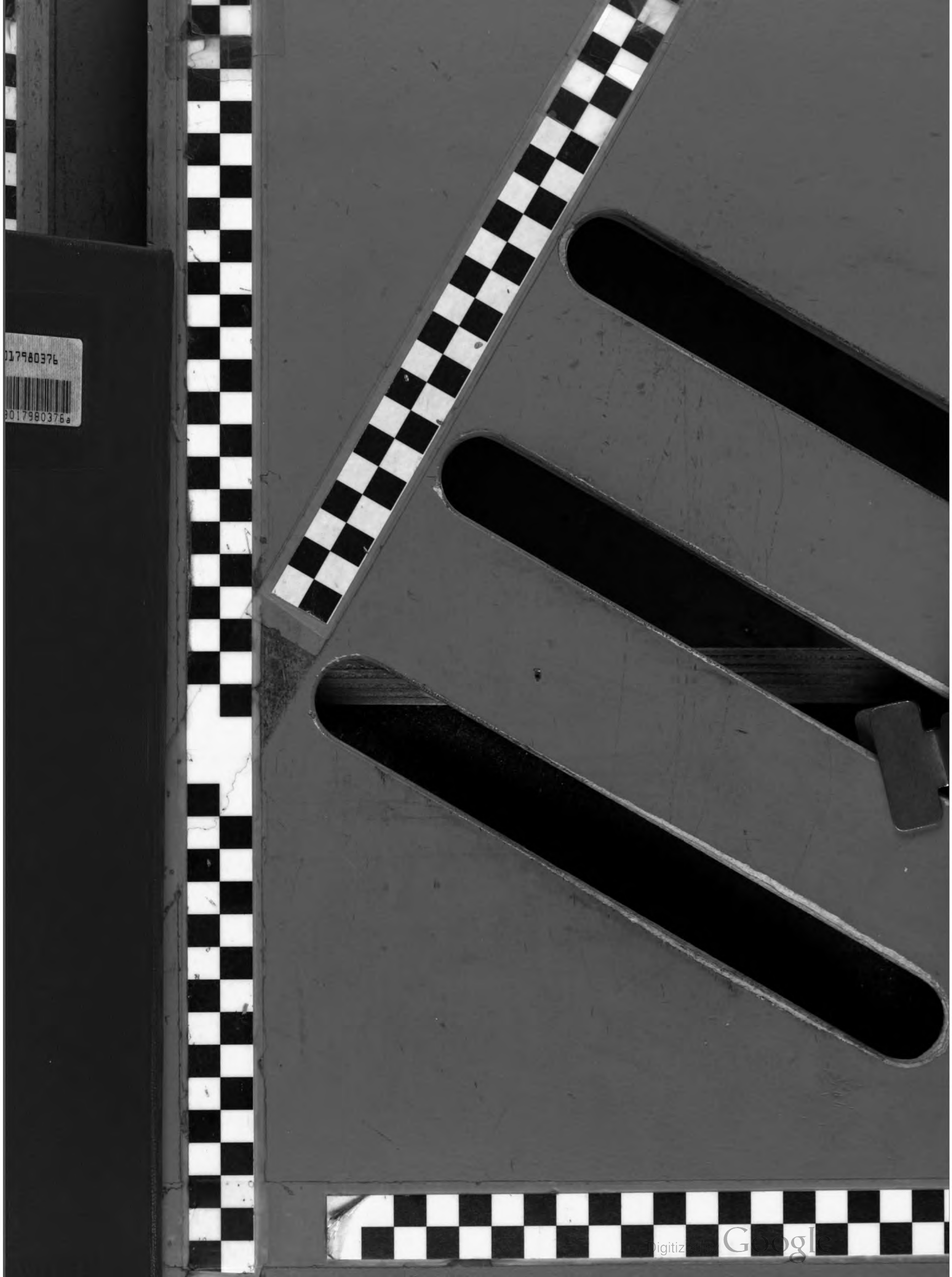
[illegible]

DEMCO 38-297





017980376
017980376



89017980376



689017980376a